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**SONGS AND AIRS
BY GEORGE FRIDERIC HANDEL
VOLUME I : FOR HIGH VOICE**

SONGS AND AIRS BY
Georg Friedrich
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VOLUME I : FOR HIGH VOICE



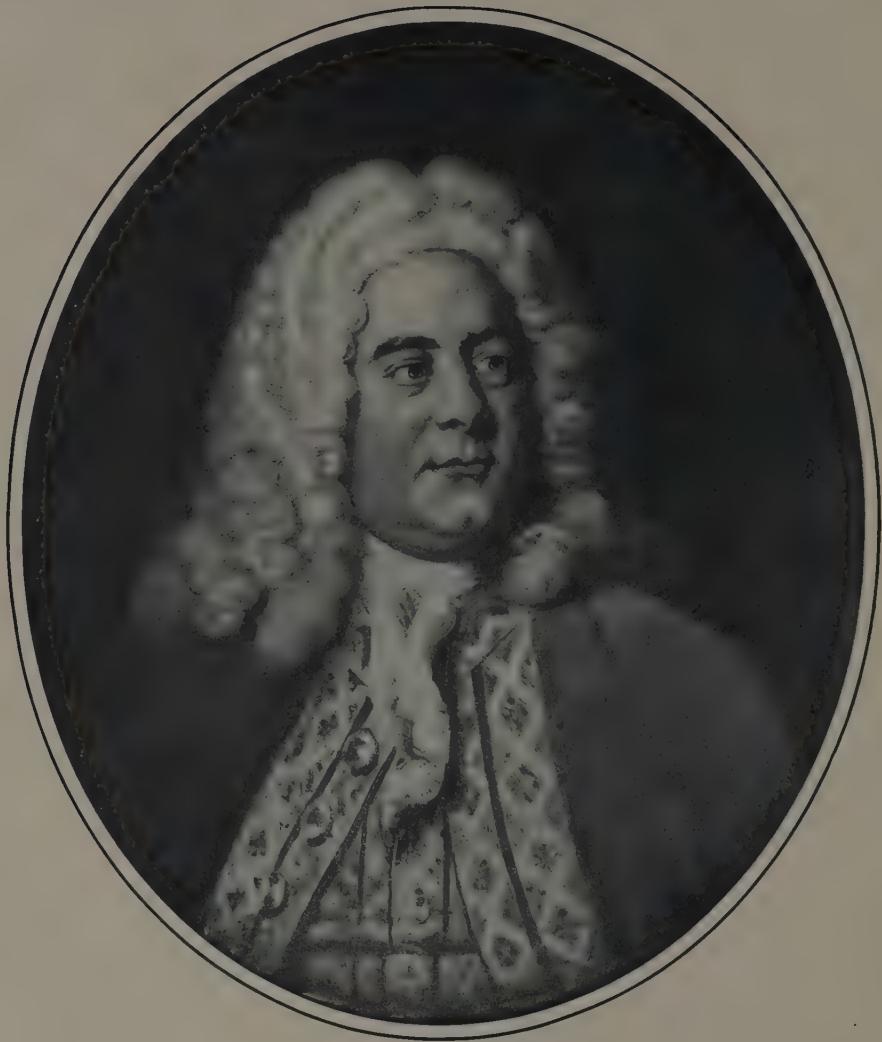
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CONTENTS

	PAGE
RINALDO	1
CHANDOS ANTHEMS	7 —
ACIS AND GALATEA	10
ESTHER	15
RADAMISTO	20
ALESSANDRO	26
ADMETO	32
ATHALIA	36
ALCINA	45
ATALANTA	51
SERSE	54
SAUL	57
<u>L'ALLEGRO ED IL PEN-</u>	
SIEROSO	65
MESSIAH	72
SAMSON	75
SEMELE	79
HERCULES	82
Occasional Oratorio	85
JUDAS MACCABÆUS	91
ALEXANDER BALUS	94
<u>JOSHUA</u>	
SOLOMON	97
SUSANNA	105
THEODORA	108
JEPHTHA	110 —
Dear Companion (<i>Cara sposa</i>)	117
Sadly I languish (<i>Lascia ch' io pianga</i>)	120
O come, let us worship	125
Love in her eyes sits playing	128
Would you gain the tender creature	131
O beauteous Queen	137
The vessel storm-driven (<i>Qual nave smarrita</i>)	142
Allurements the dearest (<i>Lusinghe più care</i>)	150
Heavenly star-eyes, calm-beaming (<i>Luci care</i>)	156
Gentle airs, melodious strains	160
Will God, whose mercies ever flow	160
Trust a woman? How simple-minded! (<i>Semplicetto! A donna credi?</i>)	163 —
Go! call Irene (<i>Di ad Irene, tiranna infedele</i>)	169
Love's richest dower (<i>Ombra mai fù</i>)	172
Fell rage and black despair	174
Sin not, O King	179
Oft on a plat of rising ground	179
Let me wander, not unseen	183
Hide me from day's garish eye	187
{ <i>Recit.</i> : Comfort ye, my people	192
{ <i>Air</i> : Ev'ry valley shall be exalted	
But Thou didst not leave His soul in hell	
How beautiful are the feet	
I know that my Redeemer liveth.	
Total eclipse!	
Thus when the sun	
O sleep, why dost thou leave me?	
Where'er you walk	
My father! ah! methinks I see	
Then will I Jehovah's praise	
From mighty kings	
Sound an alarm!	
Here amid the shady woods	
{ <i>Recit.</i> : Calm thou my soul	
{ <i>Air</i> : Convey me to some peaceful shore	
Oh, had I Jubal's lyre	
What though I trace	
With thee th' unsheltered moor I'd tread	
If guiltless blood be your intent	
{ <i>Recit.</i> : Oh, worse than death indeed!	
{ <i>Air</i> : Angels, ever bright and fair	
{ <i>Recit.</i> : Deeper and deeper still	
{ <i>Air</i> : Waft her, angels	
Farewell, ye limpid springs and floods	



G. F. Hamer.

*From the original Portrait, painted by Thomas Hudson (1701-1779),
now in the possession of William H. Cummings, Esq.*

GEORGE FRIDERIC HANDEL



GEORGE FRIDERIC HANDEL, whose name (here given as he spelled it himself) is also found in the forms Händel and Hendel,—with the single exception of J. S. Bach, the 'greatest composer of the first half of the eighteenth century,—was born at Halle, in Saxony, on February 23, 1685. His father was barber-surgeon in the town and surgeon-in-ordinary to the Prince of Saxony, and Elector of Brandenburg; he was already sixty-three years of age when the composer was born, Handel's mother being the second wife of his father. At a very early age the child's remarkable musical gifts showed themselves; but his father, who destined him for the legal profession, discouraged and even prohibited the study of the art his son loved; and his opposition was only overcome by the mediation of the Duke of Saxe-Weissenfels, who had had an opportunity of hearing the boy play the organ. Handel's first teacher was Friedrich Wilhelm Zachau, organist of the Liebfrauenkirche in Halle, who, however, after giving him instruction both theoretical and practical for a few years, informed his father, when the lad had reached the age of eleven, that his pupil knew more than himself. The Elector, who greatly admired Handel's talent, offered to send him to Italy for further training, but his aged father declined to part with him. In 1697 his father died, and for the next few years Handel remained in Halle, engaged in professional work. In 1703 he went to Hamburg, where the opera was at that time under the direction of the prolific composer Reinhard Keiser. Here he accepted a position in the orchestra in the subordinate part of *violino di ripieno*, which he held until his talent as a harpsichord player was discovered by his volunteering to take the place of the regular accompanist when the latter was on one occasion absent. It was in Hamburg that Handel's first operas, written to German words, were produced. These

were four in number,—*Almira*, *Nero*, *Daphne*, and *Florindo*. The music of *Almira* was preserved, and has been published in the edition of the German Handel Society; the other three works were lost.

The success he met with in Hamburg enabled Handel to save enough money to allow him to carry out a long-cherished wish to visit Italy,—a visit which exercised a marked influence on his future musical development. He first went to Florence, and thence proceeded to Rome, where he wrote many pieces of church music with Latin words, and a number of solo cantatas with Italian words. He then returned to Florence, where the first of his thirty-nine Italian operas, *Rodrigo*, was produced with great success. In the following year (1708) *Agrippina* was produced at Venice, with no less brilliant result than its predecessor. From Venice Handel returned to Rome, where he made the acquaintance of the great violinist Corelli. In Rome he composed his two Italian oratorios, *La Resurrezione* and *Il Trionfo del Tempo*.

Leaving Italy in 1710, Handel went to Hanover, where the Elector appointed him Kapellmeister, in succession to the Abbé Steffani, who resigned the post in his favor. Handel obtained a year's leave of absence in order to visit England, and arrived in London toward the close of the year. His fame had preceded him, and he was soon commissioned to write an opera for the Queen's Theatre, in the Haymarket. The subject selected, *Rinaldo*, was taken from Tasso's *Jerusalem Delivered*, and on the authority of the librettist the music is said to have been written in a fortnight. The work, produced on February 24, 1711, which had an immense success, is one of the finest of its composer's operas; two airs from it are included in the present collection. At the close of the London opera season Handel returned to Hanover, but obtained per-

mission to pay a second visit to England on condition that he return within a reasonable time. Revisiting London in 1712, he brought out two new operas, *Il Pastor Fido* and *Teseo*, and in the following year wrote, among other works, his *Te Deum* and *Jubilate for the Peace of Utrecht*. But he outstayed his leave so long as to offend the Elector of Hanover; and when the latter, on the death of Queen Anne in 1714, became king of England, under the title of George I, the composer found himself neglected by royalty. By the mediation of Baron Kilmansegg a reconciliation was effected, Handel was restored to favor and received a pension of £200 a year.

In 1716 Handel accompanied the king on a visit to Hanover, and not very long after his return in the following year, he accepted an invitation from the Duke of Chandos to become director of the music at Cannons. This post he held from 1718 to 1720, during which time he composed the series of anthems known as the *Chandos Anthems*, as well as the serenata *Acis and Galatea* and his first English oratorio, *Esther*. There can be little doubt that it was his residence at Cannons that first induced him to give so much attention to sacred music, and indirectly led the way to the subsequent production of the series of immortal oratorios on which his fame now chiefly rests.

In 1720 a company was formed, under the title of The Royal Academy of Music, for the performance of Italian opera at the King's Theatre; Handel was appointed chief musical director, and associated with him as composers were Attilio Ariosti and G. B. Buononcini. From this time for several years Handel was chiefly engaged in the composition of opera; in the nine years of the existence of the company he wrote fourteen of these works. Financially, however, the result was disastrous, for in 1728, after a loss of more than £50,000, the theatre was closed. Heidegger, who had been the manager under the company, bought it and secured the services of Handel as sole musical director. The composer, whose fecundity was apparently inexhaustible, continued to bring out fresh operas year after year; but a rival opera

company was started by his enemies, and once more the speculation was unsuccessful. Neither was fortune more favorable when Handel took the Covent Garden Theatre and carried it on on his own account. Moreover, his health broke down under the pressure of overwork; he was seized in 1737 with a paralytic stroke, which necessitated complete rest, and went to the sulphur waters of Aix-la-Chapelle, which produced a partial cure. Subsequently his health was completely restored, but for some time the effects of the attack were noticeable.

It is probably a fortunate circumstance that Handel's operas, with all their beauties, were not more successful; for it was the failure of the numerous operatic enterprises with which he was connected that finally led him to turn his attention to oratorio. Already, as early as 1732, his *Esther* had been performed in London, at first "with dresses, action, and scenery," and later without these accessories. In 1733 Handel had broken new ground with his oratorios *Deborah* and *Athalia*, the first works in which he shows himself in his full strength as a choral writer. In 1738 he produced *Saul* and *Israel in Egypt*; but it was not until he had finally abandoned operatic work—his last opera, *Deidamia*, was composed in 1740—that he devoted his chief, one might almost say his exclusive, attention to sacred music.

The *Messiah*, Handel's masterpiece, was composed in twenty-four days, from August 22 to September 14, 1741, and its first performance took place in Dublin on April 13, 1742; it was not heard in London until the following year. Immediately after completing this work, Handel wrote another of his greatest oratorios, *Samson*, which he completed on October 29, 1741; the two final movements—the air "Let the bright seraphim," and the chorus "Let their celestial concerts all unite"—were added in the following year. From the dates just given it will be seen that the two oratorios were composed in a little more than two months. The remaining oratorios are *Joseph* (1743), *Hercules*, a secular oratorio (1744), *Belshazzar* (1744), *Occasional Oratorio* (1746),

Judas Maccabæus (1746), *Alexander Balus* (1747), *Joshua* (1747), *Solomon* (1748), *Susanna* (1748), *Theodora* (1749), *Jephtha* (1751) and *The Triumph of Time and Truth* (1757). The last-named work is an English version of the early Italian oratorio, *Il Trionfo del Tempo*, with many additions, mostly taken from other works.

During the last years of his life Handel was totally blind. This, however, did not prevent his continuing to give oratorio performances, which were conducted by his pupil, J. Christopher Smith, while the composer, according to his custom, played organ concertos or voluntaries between the parts of the oratorios. He also still composed, dictating the music to Smith; among important pieces added to his oratorios in this way may be named the beautiful duet and chorus, "Sion now her head shall raise," in *Judas Maccabæus*, and the quintet which precedes the final chorus in *Jephtha*.

In spite of increasing infirmity, Handel continued to direct his oratorios, giving a performance of the *Messiah* for the benefit of the Foundling Hospital only a week before his death, which took place on Good Friday, April 13, 1759. He was buried in Westminster Abbey on the twentieth of the same month, and the well-known monument by Roubiliac marks the place of his interment.

Handel was a man of fine personal character and of strongly marked individuality. Though irascible and choleric, he was warm-hearted and generous in his disposition. This is proved not only by the readiness with which he gave performances for charitable purposes, but by his bequeathing £1,000 to the Society for the Support of Decayed Musicians, now known as the Royal Society of Musicians. Of unimpeachable honor in pecuniary matters, he ruined his health in his efforts to pay the debts he had contracted during his unfortunate operatic speculations; it is satisfactory to know that in the later years of his life he retrieved his fortunes by means of his oratorios, and that at the time of his death his savings amounted to £20,000. The straightforward honesty of his character is reflected in his music, per-

haps more particularly in his choruses, which are for the most part distinguished by breadth and grandeur. While never shallow, Handel is never abstruse; his technical mastery of his art was complete, but he never used his knowledge as a mere means of showing his cleverness.

Of all the great composers it is probable that not one has written so many songs as Handel; it is certain that none has composed so many which have become, at all events among English-speaking people, universal favorites. The reasons for this preference are not far to seek. In the first place, Handel had an apparently inexhaustible fund of melodic invention, flowing in general in the simplest and most natural way possible. In his music an unvocal interval is of extremely rare occurrence; except for dramatic effect, we seldom meet even with a chromatic progression. Handel's melodic style is essentially diatonic; like Mozart and Beethoven, he shows a predilection for themes founded either on the scale—e.g. "He shall feed his flock" and "What though I trace" (vol. ii, p. 105, and vol. i, p. 169, in the present collection)—or on the notes of the common chord—see "O ruddier than the cherry" (vol. ii, p. 8) and "Arm, arm, ye brave" (vol. ii, p. 153). His melodies also have in many cases a peculiar beauty which appeals directly to the general public no less than to the educated musician. Unlike the music of his great contemporary, Bach, which must be heard many times before its charm can be fully appreciated, that of Handel goes to the heart at once. Herein lies one great secret of its success.

Another special feature to be remarked in Handel's music is its strongly dramatic character. Though chiefly known at the present day as a writer of oratorios, it must not be forgotten that he was the greatest opera composer of his time. While it is impossible that any of his operas should ever be revived, owing to the changes in public taste and the progress of the musical drama, the study of their scores is not less interesting to the musician than that of the oratorios. In the latter works, whenever an opportunity

for dramatic characterization occurs Handel always avails himself of it. As an example, look at the two soprano parts in *Hercules*,—those of Dejanira, the wife of the hero, and of the captive princess, Iôle. Or, to take a more familiar instance, observe the contrast in *Samson* between the two basses: Manoah, the pious father of Samson, and the boastful giant Harapha. In the present volumes are inserted two magnificent specimens of Handel's dramatic style: one is the well-known recitative from *Jephtha*, "Deeper and deeper still" (vol. i, p. 183); the other the equally fine, though unjustly neglected, air from *Hercules*, "My father! ah! methinks I see" (vol. i, p. 131), with its exquisitely pathetic second movement, "Peaceful rest, dear parent shade!"

Handel's genius was of a highly eclectic and assimilative character. No other great composer ever made such large, one may almost say, "unblushing," use as he of the works of his predecessors and contemporaries. In his early life he spent some years in Italy; and the influence of Italian music on his style is very noticeable, not only in his operas, but in his oratorios. The fact that he took many of his themes, and sometimes even entire movements, from the works of Stradella, Erba, Urio, Steffani, Clari and others is well known to all who have studied the subject. He was under similar obligations to German composers, — Keiser, Muffat, Habermann, Graun, &c. This is not the place to discuss either the extent or the morality of Handel's borrowings; but the fact deserves mentioning, as helping us to understand the, so to speak, *cosmopolitan* character of the composer's music, that goes to the heart of every one that can be "moved with concord of sweet sounds."

. . .

In making a selection of Handel's songs the chief difficulty of an editor arises from the *embarras des richesses*. This difficulty will be the most readily understood by those who are the most familiar with the composer's works. There is hardly one, either of his operas or of his oratorios, in which it would not be easy to find at least three or four airs, and often more, deserving a place in such a

selection. No doubt many who open this volume will be disappointed at the omission of some special favorite, but this is inevitable from the very nature of the case. An album which included, even approximately, all Handel's best songs would need to contain not eighty, but at least one hundred and fifty numbers. The editor has endeavored to make the selection here given as representative as possible, both as regards the form and the character of the music.

The form most frequently used by Handel is that in which the first part of an air is followed by a second part in a different key, after which the first part is repeated, either entirely (indicated by *Da Capo*) or in part, generally with the omission of the opening symphony (marked *Dal Segno*). Nearly half of the airs given in this volume are in this now antiquated form. It is a point worthy of notice that the *Messiah*, Handel's greatest oratorio, contains a smaller proportion of pieces in this form than any other of his works. In many cases the second part of the air, together with the repeat, can be omitted if preferred; Handel's own practice in this respect, as indicated in his scores, affords a precedent which may safely be followed.

The style and character of the different airs here given varies so widely that any exact classification of them is impossible. A few words on this subject will be said when, later in this introduction, the separate numbers are spoken of.

From the indications in the composer's handwriting to be seen in his manuscripts and his conducting scores, we know that Handel did not always have his airs sung by the same kind of voice. He was in the habit of writing over the music the names of the singers to whom particular numbers were allotted; and in the *Messiah* we see that "Comfort ye" and "Ev'ry valley," "Rejoice greatly" and "But thou didst not leave," were sung sometimes by a soprano and sometimes by a tenor. Similarly, the part of Damon in *Acis and Galatea*, written at first for a tenor, was sung later by a soprano; while on the revival of *Esther* in 1732 the music of Ahasuerus, originally for tenor, was transposed for a con-

tralto voice. It is therefore no offence against art that, when sung separately and apart from the work to which they belong, soprano airs should be taken by a tenor, or contralto songs by a bass, and *vice versa*.

Handel's indications of *tempo* are sometimes very vague, as, for instance, in the case of such expressions as *a tempo giusto*, *a tempo ordinario*, &c. The word *andante* had also a different signification to that which it has at present, being used by Handel in its literal sense of "going." This explains the apparently contradictory direction frequently met with in his works, *andante allegro*, which merely means "going briskly." Occasionally, as in "Verdi prati" of *Alcina* (vol. ii, p. 77), no time indication of any kind is given. In this case the editor's suggestion is placed in brackets. For the guidance of those who may need such help, metronome marks have been added to every number; these are not to be regarded as in any way authoritative, but merely as an indication of the editor's personal opinion as to the most suitable *tempo*.

The pianoforte accompaniments have in every case been arranged direct from Handel's full score. In the numerous airs which are accompanied by four-part harmony for strings, the adapter's task was comparatively simple, being merely the transcribing of the string parts, with as little alteration as possible, for the piano. But many numbers are also to be met with in which Handel gives little beyond the skeleton of the harmony, the only accompanying parts being violins in unison and basses. As familiar examples of this method of accompaniment may be named the two airs in the *Messiah*, "But thou didst not leave" and "I know that my Redeemer liveth" (vol. i, pp. 105 and 110). In other cases only an unfigured bass is given, as in "O sleep, why dost thou leave me?" (vol. i, p. 125), and "Se un bell' ardire" (vol. ii, p. 53). Here more responsibility is thrown upon the arranger. All available evidence is against the hypothesis that such pieces were intended to be left either with only an outline of the harmony, or with no harmony at all. It is traditional that Handel himself

at the performances of his works filled up the harmony, mostly on the harpsichord, more rarely on the organ. The task of an editor in such cases is to supply the missing harmonies as nearly as possible in the spirit of the original. Often Handel's basses so strongly suggest the implied harmony that doubt is scarcely possible; at other times the accompaniment is constructed from material already furnished by the composer himself. The song "Se un bell' ardire," just referred to, illustrates both these points. Except in the opening and concluding symphonies, no harmony whatever is indicated in the score, and the voice, as will be seen, is in unison with the bass throughout. Yet here Handel's intentions are almost self-evident, and the difficulty of filling up his sketch was far less than might be imagined.

Handel's part-writing in his accompaniments is often very free, not to say careless; irregularly resolved discords, and even consecutive fifths or octaves, are not uncommon. In these cases no attempt has been made to correct Handel. In a few instances, also, apparent harmonic inaccuracies will be found in the accompaniment, arising from Handel's frequent crossing of the parts, which could not be indicated in the pianoforte transcription without rendering the notation needlessly complex.

While every effort has been made to avoid undue difficulty, it should be clearly said that the accompaniments in this volume are not written down to the level of mere beginners. Pianoforte technique has so developed in recent years that many passages formerly considered special to *virtuosi* are now within the reach of good amateurs. This is more particularly the case with the tenths and other large extensions so frequently found in the music of Schumann and Brahms. Wherever, therefore, the editor had to choose between introducing such extensions and sacrificing some melodic design or important figure of the original, he has without hesitation adopted the former alternative. In cases where it seemed desirable, fingering has been added, as an aid to less experienced players,—for instance, in the passages in double notes in the accompaniment

of "O ruddier than the cherry" (vol. ii, p. 8); or "Sorge infausta" (vol. ii, p. 57).

It was the editor's original intention to place together all songs written for the same voice. This plan was open to the objection that in some cases, as already mentioned, the same song was equally suitable to two different kinds of voice. It was therefore decided to give each series in strictly chronological order. It will be seen that under this arrangement all the operatic airs are to be found in the first part of each volume.

It remains to say a few words about the various numbers contained in this collection, and the works from which they are taken. In order to avoid needless repetition, the contents of both volumes are treated together; the airs will be spoken of in the order in which they appear in the Chronological Index.

RINALDO (1711)

No. 1. *Dear companion—Cara sposa.* This very fine song differs from most of those written with a *Da Capo*, inasmuch as the middle portion is not, as is usually the case, in the same time as the first. Not only is it in common, instead of in triple time, but the movement changes from *Largo* to *Allegro*. The beauty of the music, especially of the pathetic first part, will appeal to every one. Sir John Hawkins, in his *History of Music*, says that Handel told him that he considered this song and "Ombra cara" from *Radamisto* (vol. ii, p. 15) the two finest he ever wrote.

No. 2. *Sadly I languish—Lascia ch' io pianga.* This is probably the best known of Handel's Italian songs. It was first composed for *Il Trionfo del Tempo* (1708), in which work it is set to words beginning "Lascia la spina, cogli la rosa." The opening symphony of eight bars is not found in the opera; but as it is in the oratorio, it is retained here, as more suited for concert use than the immediate beginning with the voice. The original key is F major; but it is generally sung in E flat, in which key it is given here for the convenience of mezzo-sopranos.

AMADIGI (1715)

No. 3. *My hope-star royal!—Tu mia speranza.* A

very charming love-song for a contralto voice, noticeable for the great use made in it of the "pedal bass." Like many others of Handel's contralto songs, this number will be found equally effective for a bass; it must be remembered that in his operas the parts of the heroes were almost invariably sung either by contraltos or artificial sopranos.

CHANDOS ANTHEMS (1718-1720)

It is impossible to fix the precise date of composition of the various works which Handel wrote for the Duke of Chandos, as at that period of his life he did not always date his manuscripts. The devotional air "O come, let us worship" (No. 4) has in the original score a richer accompaniment than it has been possible to reproduce in our arrangement; the violin parts are mostly doubled in the octave above by two flutes.

ACIS AND GALATEA (about 1720)

This charming work contains so many beautiful songs that the selection was a task of some difficulty. Those chosen are—

No. 5. *Love in her eyes sits playing.* One of Handel's most exquisite love-songs, which is too well known to need either description or eulogy.

No. 6. *O ruddier than the cherry.* Another love-song, but what a contrast to the preceding! There it is a shepherd, here a giant that is wooing. It has been thought advisable to prefix to the air the very characteristic declamatory recitative "I rage, I melt, I burn," by which it is introduced.

No. 7. *Would you gain the tender creature.* This beautiful song was originally written for a tenor voice, but subsequently allotted to the soprano. In all the early editions of the work it is incorrectly given in the key of G, instead of in F.

ESTHER (1720)

As mentioned above, this work was Handel's first English oratorio. The overture, though now seldom performed, was formerly a great favorite, and was a stock piece at musical festivals. Of the two songs here given, "O beauteous Queen" (No. 8) is sung by Ahasuerus when Esther makes her appearance unbidden before him; it is charmingly melodious, and richly accompanied. The

other air, "Turn not, O Queen, thy face away" (No. 9), is Haman's appeal for mercy after Esther has denounced him to the king. It is taken, with a modified accompaniment, from the German *Passion of Christ*, written by Handel in 1717.

RADAMISTO (1720)

This was the first opera written by Handel as director of the music for the Royal Academy of Music, mentioned in our biographical sketch.

No. 10. *Shade departed!*—*Ombracara.* In speaking of "Cara sposa" (No. 1), it was said that Handel considered this as one of his two finest airs. He originally wrote it for soprano, in F minor, but when the cast of the opera was altered, and the part of Radamisto given to a contralto, the composer transposed the song to D minor. We have chosen the later version, in order that one of Handel's "two finest" airs may be found in each volume of the album.

No. 11. *The vessel storm-driven*—*Qual nave smarrita.* A very charming, but almost unknown little song, which should become a general favorite.

FLORIDANTE (1721)

No. 12. *Crushed by Fate*—*Non lasciar.* A bold and effective bass song, which occasionally foreshadows the well-known "Honor and arms" (vol. ii, p. 122), written twenty years later.

GIULIO CESARE (1723)

No. 13. *By this falchion lightning-garnished*—*Dal fulgor di questa spada.* *Giulio Cesare* was one of Handel's most successful operas, and was the last to keep the stage; it was revived in 1787, for the sake of King George III, who was especially fond of Handel's music. The composer later employed the subject of the song here given for the soprano air "There from mortal cares retiring" in *Semele*.

RODELINDA (1725)

No. 14. *Where now art thou, my own beloved one?*—*Dove sei, amato bene.* This air is best known in its adaptation as a sacred song to the words "Holy, holy, Lord God Almighty." As it begins abruptly after a recitative, two bars from the final symphony have been prefixed to the com-

mencement; these are printed in small notes, and may be omitted if preferred.

No. 15. *With mournful sounds of weeping*—*Con rauco mormorio.* One of the composer's most beautiful songs, exquisitely accompanied.

ALESSANDRO (1726)

This is the opera in which the rival *prime donne*, Faustina and Cuzzoni, appeared together, and in which Handel took special pains to write an equally effective part for each. The air "Allurements the dearest" ("Lusinghe più care"), (No. 16), which is still a favorite show-piece with light sopranos, belongs to the part sung by Faustina.

ADMETO (1726)

The opera *Admeto*, the subject of which is founded on the *Alcestis* of Euripides, immediately succeeded *Alessandro*. The exquisite air "Heavenly star-eyes, calm-beaming" ("Luci care") (No. 17), is sung by Alceste at the bedside of her dying husband, who is not yet aware of the sacrifice which she purposes making.

LOTARIO (1729)

This was the first opera produced by Handel during his partnership with Heidegger. The air "Now behold! the car advances" ("Già mi sembra"), (No. 18), is of a very bold character, and highly dramatic.

PORO (1731)

No. 19. *The life of a vassal*—*È prezzo leggiero.* A vigorous, almost "rollicking" song, in the, for Handel, unusual time of 6-4.

EZIO (1731)

No. 20. *If manly valor*—*Se un bell' ardire.* A very fine bass song, which many singers know in an English dress, under the name of "Droop not, fond lover."

ORLANDO (1732)

No. 21. *Ominous a storm upsurging*—*Sorge infesta.* An exceedingly fine, but difficult air, with a more than usually elaborate accompaniment.

DEBORAH (1733)

The two songs (Nos. 22 and 23) taken from this oratorio are strongly contrasted with one another. No. 22, "In the battle fame pursuing," is

one of Handel's finest *bravura* airs for contralto, the effect of which is heightened by a florid organ *obbligato*,—the only example, it may be said in passing, to be found in the whole of the English oratorios. The air “Tears such as tender fathers shed” (No. 23) is a tranquil melody for a bass voice, of a kind to which Handel appears to have been partial. Two other movements of a somewhat similar character—one from *Samson*, and one from *Joshua*—will be found later in this collection (Nos. 51 and 69).

ATHALIA (1733)

The libretto of *Athalia* was adapted from Racine's tragedy of the same name. The song “Gentle airs, melodious strains” (No. 24), with its delightful accompaniment for a solo violoncello, is allotted in the oratorio to the renegade priest, Mathan. “Will God, whose mercies ever flow” (No. 25) is sung by the child king, Joash. An unusual point about the piece is that the voice is often not doubled by any instrument, but adds an independent fourth part completing the harmony. The thinness of the pianoforte accompaniment is intentional, being, as nearly as possible, a faithful reproduction of Handel's score.

ARIODANTE (1734)

No. 26. *I press thee to my bosom (Al sen ti stringo e parto)* is a beautiful little farewell of a father to his daughter, written in the expressive style of which Handel was so great a master.

ALCINA (1735)

No. 27. *Trust a woman? How simple-minded! — Semplicetto! a donna credi?* Not more than half of Handel's operas contain any part for a tenor voice, and still fewer have an important part for it. In his time the parts of heroes were mostly sung by artificial sopranos. Hence the small number of Italian songs for tenor in the present collection. The song here given was written for and sung by Mr. Beard, who was Handel's principal tenor at the production of his oratorios. The other song from *Alcina*, “Verdant Meadows” (“Verdi prati”), (No. 28), is too well known to need remark.

ALEXANDER'S FEAST (1736)

Few of Handel's bass songs are more widely known or more popular than “Revenge, Timotheus cries” (No. 29). The middle section, in G minor, “Behold a ghastly band,” is especially impressive.

ATALANTA (1736)

This is one of the operas which contains an important tenor part. The very fine air here given, “Go! call Irene” (“Di ad Irene”), (No. 30), is remarkable for the strong contrasts of feeling shown by the unhappy lover, and its alternate outbursts of anger and tenderness.

BERENICE (1737)

Our extract from this opera, the contralto song, “Yea, 'mid chains” (“Si, tra i ceppi”), (No. 31), is the only number from this neglected work which is still occasionally heard in public; it is a fine declamatory air, which, if well rendered, cannot fail to make a great effect.

SERSE (1738)

The arietta “Love's richest dower” (“Ombra mai fu”), (No. 32), the first song in the opera, is the original form of the so-called “Handel's Largo in G,” for violins, harp and organ, universally popular in Hellmesberger's transcription.

SAUL (1738)

Three numbers are given from this oratorio. The first, “Fell rage and black despair” (No. 33), sung by Michal, describes the soothing effect of David's music on the disordered intellect of the monarch; “O Lord, whose mercies numberless” (No. 34) is the air which David sings before Saul; “Sin not, O King, against the youth” (No. 35) is the appeal of Jonathan to his father. All these numbers are as simple as they are beautiful, and are sure to be favorites.

ISRAEL IN EGYPT (1738)

Unlike all the other oratorios, *Israel in Egypt* consists chiefly of choruses. There are only four airs in the whole work; of these “Thou shalt bring them in” (No. 36) is the most beautiful.

L'ALLEGRO ED IL PENSIERO SO (1740)

The libretto of this work, which, though not an oratorio, is similar to one both in form and char-

acter, was arranged from Milton by Charles Jennens, who added a third part (*Il Moderato*) of his own. The score, though now almost entirely neglected, contains some of Handel's most beautiful music. Of the three pieces here given (Nos. 37, 38 and 39), the first and third belong to *Il Penseroso*; No. 38, "Let me wander, not unseen," is taken from *L'Allegro*. It should be mentioned that the second movement of this song does not in the original score follow immediately on the first; but it is printed with it in most editions, and forms so suitable a continuation that no scruple has been felt in following the usual plan, which probably rests on tradition.

DEIDAMIA (1740)

The air "Calm repose" ("Nel riposo"), (No. 40), selected as our excerpt from Handel's last opera, is not only very beautiful, but interesting from the fact that the melody is in the bass throughout the entire number. The repose and content of old age is beautifully depicted in this air.

MESSIAH (1741)

The selection of numbers from Handel's greatest oratorio was far from easy, as nearly every air in the work had claims of its own. Of music so generally familiar there is no need to speak in detail. The air "He shall feed His flock" (No. 42) was first written for soprano only, both parts being in the key of B flat; Handel afterwards allotted the first part to a contralto voice, and this later version, being generally used, is that given here. The composer's setting of the text is awkward, from the strong accent given to the words "shall" and "unto;" an alternative reading is therefore suggested in small type. The air "He was despised" (No. 43) is one of those in which the second part and the *Da Capo* are often omitted; the middle portion is, however, so very fine that its retention is strongly advised.

SAMSON (1741)

In musical value this oratorio stands only second to its immediate predecessor, the *Messiah*. The three bass airs (Nos. 48, 49 and 51) illustrate what was said above as to the contrast in character between the music allotted to Manoah

(Nos. 48 and 49) and to Harapha (No. 51).

SEMELE (1743)

Semele was originally written as an opera by William Congreve; but the text was considerably altered to adapt it to concert performance, and in the form in which Handel set it to music it resembles an oratorio. In spite of its many beauties, it is now almost completely forgotten; the only number which is still popular is the tenor air "Where'er you walk" (No. 54). Yet the other numbers here given are at least equally fine; the air "O sleep, why dost thou leave me?" (No. 53) is of exquisite charm; and "Leave me, loathsome light!" (No. 55), sung by Somnus, the God of Sleep, when Juno awakens him, is a fine piece of characteristic tone-painting.

HERCULES (1744)

The secular oratorio *Hercules* was founded by the librettist, the Rev. Thomas Broughton, upon the *Trachiniae* of Sophocles. This remarkable work contains some of Handel's most dramatic music; we give in the air "My father! ah! me-thinks I see" (No. 56) one of his most inspired songs. It is the lament of the captive Princess Iôle over her dead father, and is in two movements, the first in C minor and the second in the relative major, E flat. The extremely beautiful close in the tonic minor—a very unusual procedure with Handel—will not escape notice.

BELSHAZZAR (1744)

The first number given from this oratorio—"Great God! Who yet but darkly known" (No. 57)—is a quiet devotional air allotted to Cyrus. No. 58 leads directly in the original score to No. 59; and these two pieces, if sung one after the other, may be regarded as a "scena." The libretto, written by Charles Jennens, who adapted *L'Allegro* for Handel, contains "stage-directions;" it must be remembered that an oratorio was also called a "sacred drama." Here is found the following: "Scene 3. Daniel's House. DANIEL with the Prophecies of Isaiah and Jeremiah before him. Other Jews." The beautiful, meditative air "O sacred oracles of truth" leads immediately to the succeeding recitative "Rejoice, my coun-

trymen;" but being quite complete in itself, it is here given as a separate number. The song "Thus saith the Lord to Cyrus His anointed" is one of the finest examples of declamatory music to be found in the whole of Handel's works. It is written on what is technically known as a "ground bass,"—that is, a theme, here four bars in length, several times repeated, and each time with different upper parts. Though rarely met with in his songs, this device is not uncommon in Handel's choruses; probably the best-known example is "The many rend the skies" in *Alexander's Feast*. The movement now under notice is neither a recitative nor an air, in the ordinary sense of that word; we therefore call it "Arioso,"—a term frequently employed by Bach to describe pieces of this character.

OCCASIONAL ORATORIO (1746)

Of the circumstances under which this oratorio was composed, and of the exact meaning of its name, nothing certain is known; but it is probable that the work was written by Handel in the hope of extricating himself by its performance from pecuniary difficulties in which he was involved. Several of the numbers are taken from earlier oratorios. The overture is the most popular, as well as the most brilliant, of all Handel's orchestral preludes. We give as our excerpt from this work the pleasing air "Then will I Jehovah's praise" (No. 60).

JUDAS MACCABÆUS (1746)

Next to the *Messiah*, there is probably no oratorio of Handel's which is so generally known as *Judas Maccabæus*. The four airs here given (Nos. 61, 62, 63 and 64) are among the most popular in the work, and are too familiar to need detailed remark.

ALEXANDER BALUS (1747)

In spite of the many beauties it contains, there is hardly any work of the composer more entirely forgotten or neglected than this. Alexander Balus was an obscure Syrian chief, whose history will be found in the First Book of the Maccabees. The libretto of the oratorio is uninteresting, but the work contains several very fine numbers. The

two airs selected are strongly contrasted in style. "Here amid the shady woods" (No. 65) is a lovely flowing pastoral; "Convey me to some peaceful shore" (No. 66) is the last song in the oratorio. It is sung by the queen on receiving the news of the deaths of her husband and father; the simple melody, and the even more simple detached accompaniment, beautifully depict heart-broken resignation. There are few more touching songs than this in all Handel's works.

JOSHUA (1747)

Of the four airs given from this oratorio, "Oh, had I Jubal's lyre" (No. 70) is the best known and most popular; but the others are all excellent in widely different styles. "See, the raging flames arise" (No. 67) may be specially mentioned as one of Handel's finest *bravura* songs for a bass voice.

SOLOMON (1748)

Taken as a whole, *Solomon* is more remarkable for its grand choruses than for its solos. Of the latter, "What though I trace" (No. 71) is known to most lovers of Handel; but "With thee th'unsheltered moor I'd tread" (No. 72), though less popular, is not less beautiful.

SUSANNA (1748)

In contrast to *Solomon*, the oratorio of *Susanna* contains very few of Handel's best choruses, the finest being "Righteous Heaven beholds their guile;" on the other hand, it is noteworthy for its large number of beautiful songs. The one given here (No. 73) is not only remarkable for the intensity of its expression, but for its deviation from the usual form. When an air has a second part followed by a *Da Capo*, it is seldom that the *tempo* is altered; it is still more unusual when the piece is, as here, in a minor key to find the second part in the *tonic* instead of the *relative major*.

THEODORA (1749)

The only number from this fine work which is generally known and a universal favorite is the ever fresh "Angels, ever bright and fair" (No. 75); but the two contralto songs here given are hardly less worthy of attention. In the second of them, "Lord, to Thee each night and day" (No. 76),

will be seen another instance of the second part of an air in a different *tempo* from the first part.

JEPHTHA (1751)

From this magnificent work two excerpts are taken. The first is the superb recitative "Deeper and deeper still" (No. 77),—perhaps the finest that Handel ever wrote. To this is joined the air "Waft her, angels, through the skies," which is generally sung with it. In the oratorio the recitative is followed by the fine chorus "How dark, O Lord, are Thy decrees," which concludes the second part of the work. The air "Farewell, ye limpid springs and floods" (No. 78), sung by Iphis, the daughter of Jephtha, is one of Handel's favorite songs.

THE TRIUMPH OF TIME AND TRUTH (1757)
Handel's last oratorio was largely a *pasticcio*. It was based upon the Italian oratorio *Il Trionfo del Tempo*, which he wrote in Rome about 1708, and produced in London in 1737, still in Italian, but with considerable modifications and additions. For the latest version the English text was prepared by Dr. Morell, and the music, while

containing a great part of the earlier work, has some fifteen additional numbers, mostly taken from preceding compositions,—oratorios, operas, anthems, &c. Of the two pieces here given, "Loathsome urns" (No. 79) is one of the few airs specially composed for the English version; the fine song "False, destructive ways of pleasure" (No. 80) is the air "Non ti inganni," from the opera *Lotario* (1729), transposed by Handel from its original key of F to that of E flat.

It only remains to add that occasional slight modifications of Handel's notation are made in this edition, for the sake of showing his real intentions. For instance, it is well known that the figure  (see Nos. 25 and 59) was performed under Handel himself ; to avoid mistake, the latter form is given throughout. In Nos. 17 and 79, Handel, following the custom of his time, writes only three flats for the key-signature of F minor; as a matter of convenience to the reader, the modern signature is here substituted for the older one.

London, April, 1905

Engelbert Humperdinck

CHRONOLOGICAL INDEX

[S=Soprano. MS=Mezzo-Soprano. C=Contralto. T=Tenor. B=Bass]

		VOL.	PAGE
1. <i>Rinaldo</i> (1711)	Dear companion (<i>Cara sposa</i>) (MS)	I	I
2. <i>Rinaldo</i> (1711)	Sadly I languish (<i>Lascia ch'io pianga</i>) (MS)	I	7
3. <i>Amadigi</i> (1715)	My hope-star royal! (<i>Tu mia speranza</i>) (C)	II	I
4. <i>Chandos Anthems</i> (1718-1720)	O come, let us worship (T)	I	10
5. <i>Acis and Galatea</i> (1720)	Love in her eyes sits playing (T)	I	15
6. <i>Acis and Galatea</i> (1720)	{ <i>Recit.</i> : I rage, I melt, I burn! (B) <i>Air</i> : O ruddier than the cherry (B)}	II	6 8
7. <i>Acis and Galatea</i> (1720)	Would you gain the tender creature (T or S)	I	20
8. <i>Esther</i> (1720)	O beauteous Queen (T)	I	26
9. <i>Esther</i> (1720)	Turn not, O Queen, thy face away (B)	II	13
10. <i>Radamisto</i> (1720)	Shade departed! (<i>Ombra cara</i>) (C)	II	15
11. <i>Radamisto</i> (1720)	The vessel storm-driven (<i>Qual nave smarrita</i>) (S)	I	32
12. <i>Floridante</i> (1721)	Crushed by Fate (<i>Non lasciar</i>) (B)	II	20
13. <i>Giulio Cesare</i> (1723)	By this falchion lightning-garnished (<i>Dal fulgor di questa spada</i>) (B)	II	26
14. <i>Rodelinda</i> (1725)	Where now art thou, my own beloved one? (<i>Dove sei, amato bene?</i>) (C)	II	31
15. <i>Rodelinda</i> (1725)	With mournful sounds of weeping (<i>Con rauco mormorio</i>) (C)	II	34
16. <i>Alessandro</i> (1726)	Allurements the dearest (<i>Lusinghe più care</i>) (S)	I	36
17. <i>Admeto</i> (1726)	Heavenly star-eyes, calm-beaming (<i>Luci care</i>) (S)	I	45
18. <i>Lotario</i> (1729)	Now behold! the car advances (<i>Già mi sembra</i>) (C)	II	39
19. <i>Poro</i> (1731)	The life of a vassal (<i>È prezzo leggiere</i>) (C)	II	46
20. <i>Ezio</i> (1731)	If manly valor (<i>Se un bell'ardire</i>) (B)	II	53
21. <i>Orlando</i> (1732)	Ominous a storm upsurging (<i>Sorge infesta una procella</i>) (B)	II	57
22. <i>Deborah</i> (1733)	In the battle tame pursuing (C)	II	63
23. <i>Deborah</i> (1733)	Tears such as tender fathers shed (B)	II	71
24. <i>Athalia</i> (1733)	Gentle airs, meiodious strains (T)	I	51
25. <i>Athalia</i> (1733)	Will God, whose mercies ever flow (S)	I	54
26. <i>Ariodante</i> (1734)	I press thee to my bosom (<i>Al sen ti stringo e parto</i>) (B)	II	73
27. <i>Alcina</i> (1735)	Trust a woman? How simple-minded! (<i>Semplicetto! a donna credi?</i>) (T)	I	57
28. <i>Alcina</i> (1735)	Verdant meadows, groves enchanting (<i>Verdi prati, selve amene</i>) (C)	II	77
29. <i>Alexander's Feast</i> (1736)	Revenge, Timotheus cries (B)	II	80
30. <i>Atalanta</i> (1736)	Go! call Irene (<i>Di ad Irene, tiranna infedele</i>) (T)	I	65
31. <i>Berenice</i> (1737)	Yea, 'mid chains (<i>Si, tra i ceppi</i>) (C)	II	88
32. <i>Serse</i> (1738)	Love's richest dower (<i>Ombra mai fù</i>) (MS)	I	72
33. <i>Saul</i> (1738)	Fell rage and black despair (S)	I	75
34. <i>Saul</i> (1738)	O Lord, whose mercies numberless (C)	II	93
35. <i>Saul</i> (1738)	Sin not, O King (T)	I	79
36. <i>Israel in Egypt</i> (1738)	Thou shalt bring them in (C)	II	96
37. <i>L'Allegro ed Il Pensieroso</i> (1740)	Oft on a plat of rising ground (S)	I	82
38. <i>L'Allegro ed Il Pensieroso</i> (1740)	Let me wander, not unseen (S or T)	I	85
39. <i>L'Allegro ed Il Pensieroso</i> (1740)	Hide me from day's garish eye (S)	I	91
40. <i>Deidamia</i> (1740)	Calm repose, contentment smiling (<i>Nel riposo e nel contento</i>) (B)	II	100
41. <i>Messiah</i> (1741)	{ <i>Recit.</i> : Comfort ye, my people (T) <i>Air</i> : Ev'ry valley shall be exalted (T)}	I	94 97
42. <i>Messiah</i> (1741)	He shall feed His flock (C and S)	II	105

CHRONOLOGICAL INDEX

		VOL.	PAGE
43. <i>Messiah</i> (1741)	He was despised (C)	II	110
44. <i>Messiah</i> (1741)	But Thou didst not leave His soul in hell (T or S)	I	105
45. <i>Messiah</i> (1741)	How beautiful are the feet (S)	I	108
46. <i>Messiah</i> (1741)	I know that my Redeemer liveth (S)	I	110
47. <i>Samson</i> (1741)	Total eclipse! (T)	I	117
48. <i>Samson</i> (1741)	Thy glorious deeds inspired my tongue (B)	II	116
49. <i>Samson</i> (1741)	Honor and arms (B)	II	122
50. <i>Samson</i> (1741)	Thus when the sun (T)	I	120
51. <i>Samson</i> (1741)	How willing my paternal love (B)	II	129
52. <i>Semele</i> (1743)	Hymen, haste! thy torch prepare (C)	II	132
53. <i>Semele</i> (1743)	O sleep, why dost thou leave me? (S)	I	125
54. <i>Semele</i> (1743)	Where'er you walk (T)	I	128
55. <i>Semele</i> (1743)	Leave me, loathsome light! (B)	II	137
56. <i>Hercules</i> (1744)	My father! ah! methinks I see (S)	I	131
57. <i>Belshazzar</i> (1744)	Great God! Who yet but darkly known (C)	II	140
58. <i>Belshazzar</i> (1744)	O sacred oracles of truth (C)	II	144
59. <i>Belshazzar</i> (1744)	{ <i>Recit.</i> : Rejoice, my countrymen! (C)	II	148
60. <i>Occasional Oratorio</i> (1746)	{ <i>Arioso</i> : Thus saith the Lord to Cyrus His anointed (C)	II	150
61. <i>Judas Maccabæus</i> (1746)	Then will I Jehovah's praise (T)	I	137
62. <i>Judas Maccabæus</i> (1746)	Arm, arm, ye brave! (B)	II	153
63. <i>Judas Maccabæus</i> (1746)	From mighty kings (S)	I	142
64. <i>Judas Maccabæus</i> (1746)	Sound an alarm! (T)	I	150
65. <i>Alexander Balus</i> (1747)	Father of Heaven (C)	II	160
66. <i>Alexander Balus</i> (1747)	Here amid the shady woods (S)	I	156
67. <i>Joshua</i> (1747)	{ <i>Recit.</i> : Calm thou my soul (S)	I	160
68. <i>Joshua</i> (1747)	{ <i>Air</i> : Convey me to some peaceful shore (S)	I	160
69. <i>Joshua</i> (1747)	See, the raging flames arise (B)	II	166
70. <i>Joshua</i> (1747)	Heroes, when with glory burning (C)	II	173
71. <i>Solomon</i> (1748)	Shall I in Mamre's fertile plain (B)	II	180
72. <i>Solomon</i> (1748)	Oh, had I Jubal's lyre (S)	I	163
73. <i>Susanna</i> (1748)	What though I trace (MS)	I	169
74. <i>Theodora</i> (1749)	With thee th' unsheltered moor I'd tread (S)	I	172
75. <i>Theodora</i> (1749)	If guiltless blood be your intent (S)	I	174
76. <i>Theodora</i> (1749)	As with rosy steps the morn (C)	II	183
77. <i>Jephtha</i> (1751)	{ <i>Recit.</i> : Oh, worse than death indeed! (S)	I	176
78. <i>Jephtha</i> (1751)	{ <i>Air</i> : Angels, ever bright and fair (S)	I	179
79. <i>Triumph of Time & Truth</i> (1757)	Lord, to Thee each night and day (C)	II	188
80. <i>Triumph of Time & Truth</i> (1757)	{ <i>Recit.</i> : Deeper and deeper still (T)	I	183
	{ <i>Air</i> : Waft her, angels (T)	I	187
	Farewell, ye limpid springs and floods (S)	I	192
	Loathsome urns, disclose your treasure (B)	II	192
	False, destructive ways of pleasure (B)	II	196

SONGS AND AIRS
BY GEORGE FRIDERIC HANDEL
VOLUME I : FOR HIGH VOICE

DEAR COMPANION

(CARA SPOSA)

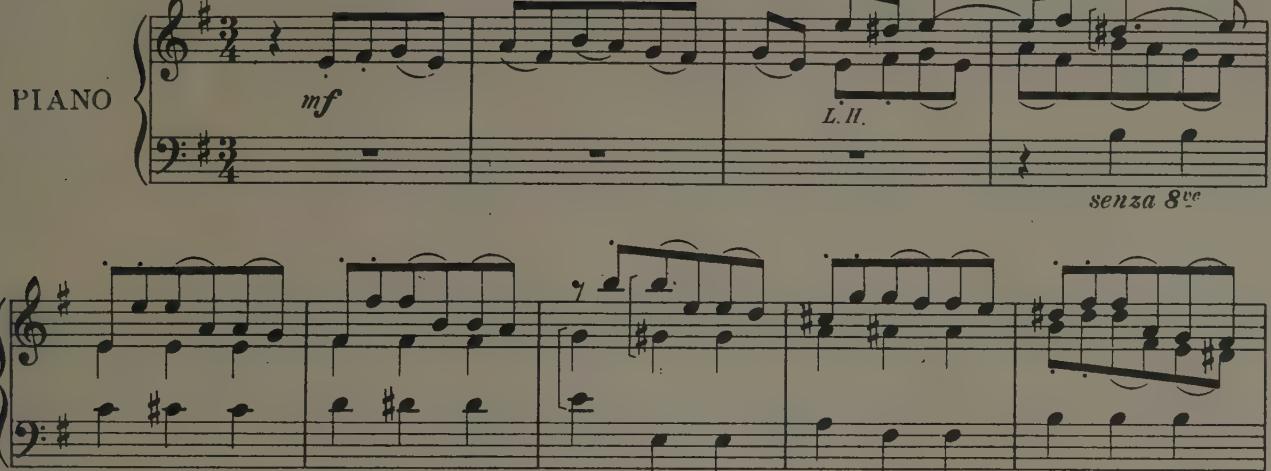
From "Rinaldo" (1711)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

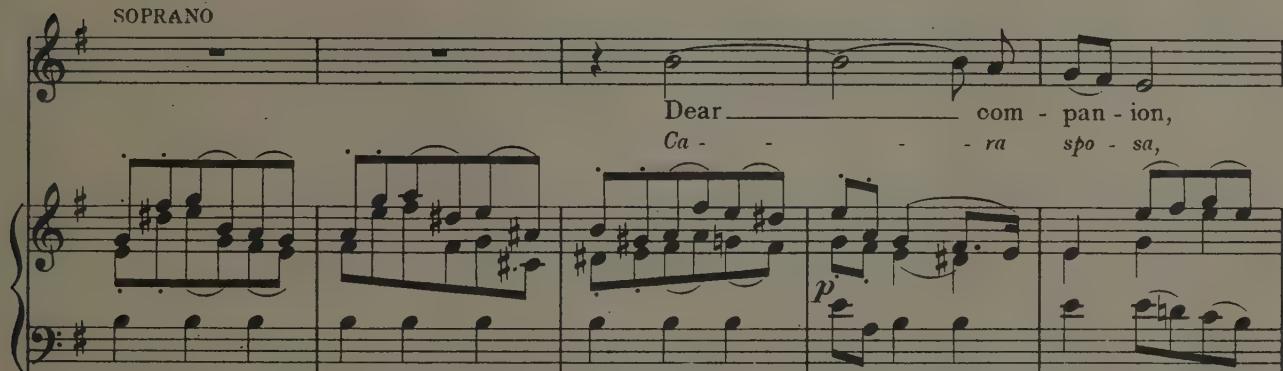
GEORGE FRIDERIC HANDEL

Largo ($\text{♩} = 60$)

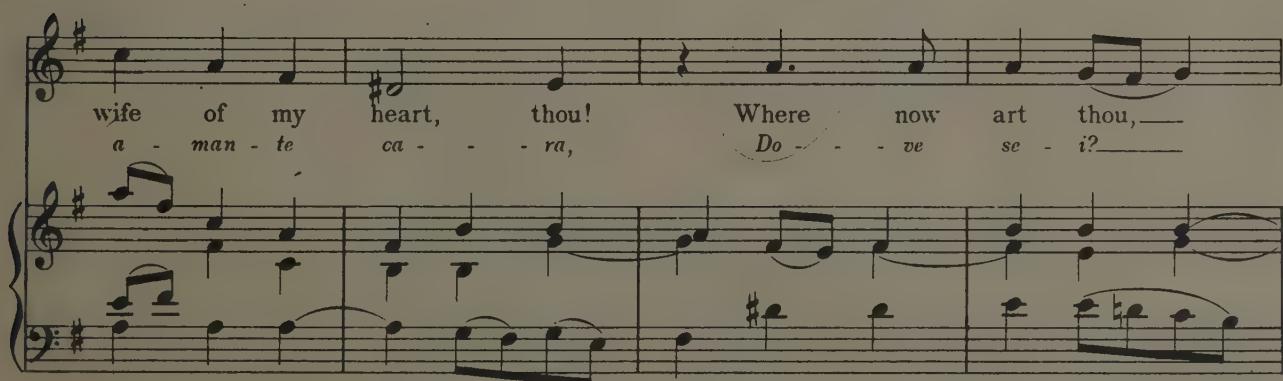
PIANO



SOPRANO



wife of my heart, thou! Where now art thou,
a - man - te ca - - - ra, Do - - - ve se - i?



Where now art thou?
do - ve se - i?
Thou hast left me!
Deh! ri - tor - na

Of joy be -
a pian - ti

left me -
- i!

f

c. 8^{ve} ad lib.

Dear com - pan - ion, wife of my heart, thou!
Ca - ra spo - sa, a - man - te ca - ra,

p

Where now art thou? Re - turn - ing, re - turn - ing, ful - -
Do - ve se - i? ri - tor - na, ri - tor - na n -

- fil my yearn-ing!
 pian - ti mie - i!
 Dear Ca - com - ra

pan - ion,
 spo - sa, Come! re - turn - ing,
 Deh! ri - tor - na, Come, re -
 deh! ri -

turn - ing, Come, be - loved one, dear com - pan - ion,
 tor - na a pian - ti mie - i! Ca - ra spo - sa,

Wife be - lov - ed, Where now art thou?
 spo - sa ca - ra, do - ve se - i?

Heed _____ my _____ call - ing! Where art
Deh! _____ *ri* - - - - - *tor* - *na*, *do* - - - - - *ve*

thou? Where art thou? Come, re - turn - ing, wife _____ of my
sci, *do* - - *re* *sei?* *Deh* *ri* - *tor* - *na* *a* _____ *pian* - *ti*

heart, Oh, heed my call - - - - -
mici, *ri* - - - - - *tor* - *na* *a* *pian* - - - - -

ing, heed me, dear com - - -
ti *mie* - - - - - *i*, *deh!* *ri* - - -

pan - ion,
tor - na,

Come re - - turn - - ing, Come back to
Doh! ri - - tor - - na a pian - ti mie - - -

me!
i!

Fine

Fine

Allegro ($\text{d} = 76$)

From your realms of dark - ness flock - ing, I de - fy you With the
 Del vostro E - re - bo sull' a - ra, Col - la fa - ce del mio

p

f

fu - el of my an-ger fiercely burn-ing, I de - fy you, I de - fy you, O
 sdegno Io vi sfi - do, Col - la fa - ce del mio sdeg-no Io vi sfi - do, o
 {
 spir - its cru - el, With the fu - el of my an - ger, from your
 spir - ti re - - i! Col - la fa - ce del mio sdeg - no, del vo .
 {
 realms of dark - ness flock-ing, I de - fy you, I de - fy you, O
 stro E - re - bo - sull' a - ra, Io vi sfi - do, io vi sfi - do, o
 {
 spir - its - - - el, O - spir - its - - - el!
 spir - ti - - - i, o - spir - ti - - - i!
 {
 Da Capo
 Da Capo

SADLY I LANQUISH

(LASCIA CH'IO PIANGA)

From "Rinaldo" (1711)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

(Original Key, F)

GEORGE FRIDERIC HANDEL

Largo ($\text{d} = 63$)

PIANO

SOPRANO (Mezzo-Soprano)

Free - dom be - moan - ing, Free - dom be - moan - ing, O'er -
 E che so - - spi - - ri, e che so - - spi - - ri la

whelmed - with - pains! Sad - ly I
 li - - - ber - - - tà! Las - cia ch'io

lan - guish 'Neath Fate's op - pres - sion,
 pian - ga mia cru - - da sor - - te,

Free - dom be - moan - ing, O'er - whelmed - with - pains!
 E che so - - spi - - ri la li - - - ber - - - tà!

9

c. 8^{ve}

O let my

Il duo - lo in -

Fine

an - - guish

fran - - ga

Wake sweet com - pas - sion,

ri - tor - te

Let grief a - -

De' miei mar -

ton - ing

ti - ri

Strike off my chains,

sol per pie - - tà

Let grief a - -

De' miei mar -

ton - ing

ti - ri

Strike off my chains.

sol per pie - - tà.

Dal Segno

O COME, LET US WORSHIP

From the Anthem, "O come, let us sing"

(Chandos Anthems-1718-1720)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Adagio ($\text{♩} = 56$)

PIANO

TENOR

PIANO

Adagio ($\text{♩} = 56$)

PIANO

PIANO

PIANO

PIANO

PIANO

let us wor - ship and fall down, and kneel

— be - fore the Lord our Ma -

ker, and kneel, and kneel

be - fore the Lord our Ma - - ker, O

come, let us wor - ship and fall down, and kneel,

and kneel, and kneel be - fore the Lord

— our Ma - - ker, and kneel be - fore the

Lord our Ma - - ker; for

He is the Lord our God, and we are the people of His pasture, and the sheep, and the sheep, of His hand. O come, let us worship, O come let us worship and fall down, and kneel, and

kneel, and kneel be - fore the Lord our Ma -

ker, and kneel, and kneel, and

kneel be - fore the Lord

our Ma - ker.

LOVE IN HER EYES SITS PLAYING

From "Acis and Galatea" (1720)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto ($\text{♩} = 126$)

PIANO

TENOR

Love in her eyes sits play - ing, And sheds de - li - cious death; Love ____

- on her lips is stray - ing, And war - bling in — her breath.

Love on her lips is stray - ing, And war-bl - ling in her breath!

col 8^{ve}

Love — in her eyes sits

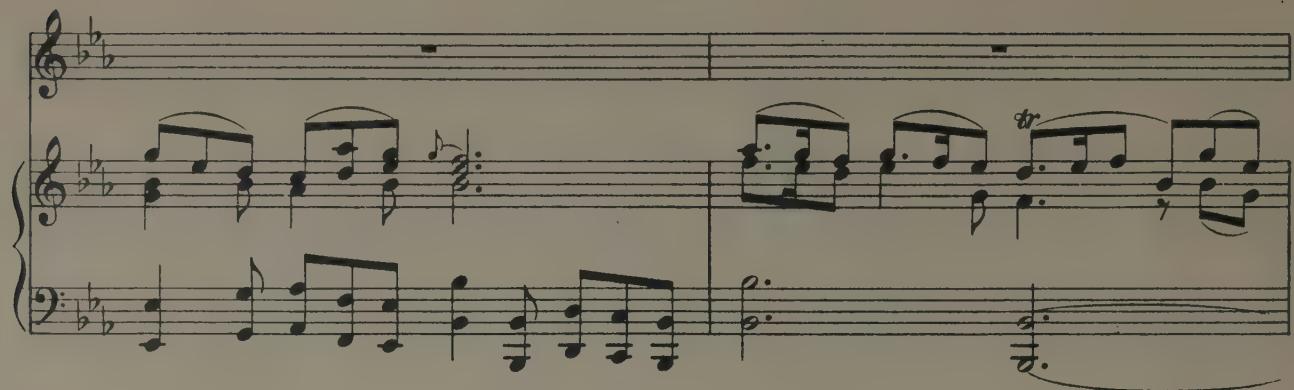
play-ing, Love — in her eyes sits play-ing, And sheds de - li - cious

death; Love in her eyes sits play-ing, Love in her eyes sits

play - ing, sits play - - ing, And sheds de - li - cious

death; Love on her lips is stray - ing, And war - bling in her

breath, And warbling in her breath.



Fine Love on her breast sits pant - ing, And

p

Fine

swells with soft de - sire; No grace, no charm is want - ing, No

grace, no charm is want - ing To set the heart on fire, _____ To

set the heart on fire; No grace, no charm is

want - - - ing To set the heart on fire, No

grace, no charm is want - ing To set the heart on fire. *Da Capo*

Da Capo

WOULD YOU GAIN THE TENDER CREATURE

From "Acis and Galatea" (1720)

Edited by Ebenezer Prout.

GEORGE FRIDERIC HANDEL

Allegro ($\text{♩} = 116$)

PIANO

col 8ve

TENOR (or Soprano)

Would you gain—the ten—der

crea - ture, Soft - - ly, gent - - ly, kind - - ly treat her,

Suf - f'ring is the lov - - er's

part; Soft - - ly, gent - - ly,

soft - ly, gent - ly, kind - ly treat her, Suf - f'ring

is the lov - er's part.

Would you gain the ten - der crea - ture,

the ten - der crea - ture, Soft - ly,

gent - ly, kind - ly treat her, Soft - - ly,

gent - ly, soft - ly, gent - ly, kind - ly

treat her, Suf - f'ring is — the lov - ers part.

Soft - - ly, gent - - ly,

kind - ly treat her, Suf - f'ring is — the lov - ers part.

Fine Beau - ty by - con -
 straint - pos - sess - ing You en - joy - but half - the

Fine

bless - ing, Life - less charms with - out the heart,

Life - less charms with-out the heart, Beau-ty by con -

4 5

strain - poss - - ing, You en - joy but half the

bless - ing, Life - less charms with - out the heart.

Da Capo

O BEAUTEOUS QUEEN

From "Esther" (1720)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Andante ($\text{♩} = 120$)

TENOR

beau - teous Queen, un - close those eyes, My fair - est

shall not bleed, no! My fair - est shall not

bleed, O beau - teous Queen, un - close those eyes, no! My

fair - est shall not bleed.

Hear love's soft voice, — that bids thee rise, And bids thy suit suc-

3 4

ceed; Hear love's soft voice that bids thy suit suc - ceed.

O beau - - - teous Queen, un - close those eyes, un -

close those eyes, My fair - est shall not bleed,

My fair - est, my fair - est, my fair - est

c. 8^{va} ad lib.

shall not bleed, shall not bleed.

Hear love's soft voice, Hear love's soft voice, that bids thee

rise, and bids thy suit suc - ceed; Hear love's soft voice,

that bids thee rise, And bids thy suit suc - ceed.

p

2d

f

p

f

1 2 1 2

Fine

Ask, and 'tis grant - ed: from this hour Who shares our

heart shall share our pow'r; Ask, and 'tis grant - ed;

from this hour who shares our heart shall share our

Da Capo

pow'r, Who shares our heart shall share our pow'r.

Da Capo

THE VESSEL STORM-DRIVEN (QUAL NAVE SMARRITA)

From "Radamisto" (1720)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo ($\text{♩} = 63$) ♩

SOPRANO

PIANO f

The
Qual

ves - sel storm - driv - en O'er quick - sands lee - shore - ward, No
na - re smar - ri - ta trà sir - ti e tem - pe - sta, Né

light - house, no shel - ter Can res - cue from care, No
 lu - ce nè por - to gli to - glie il ti - mor, Nè

light - house, no shel - ter Can res - cue her from care!
 lu - ce nè por - to gli to - glie il ti - mor;

The Qual

ves - sel storm - driv - en O'er quick-sands lee - shore-ward, No
 na - ve smar - ri - ta trà sir - tie tem - pe - sta, Nè

light - house, no shel - ter Can res - cue from care, _____ No
 lu - ce nè por - to gli to - glie il ti - mor, _____ Nè

light - house, no shel - ter Can res - cue her from care, _____ Can
 lu - ce nè por - to gli to - glie il ti - mor, _____ gli

res - cue from care, No light - house, no shel - ter. Can
 to - glie il ti mor, Ne lu - ce, nè por - to gli

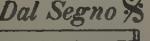
res .. cue from care, _____ Can res - cue her from care.
 to - glie il ti - mor, _____ gli to - glie il ti - mor.

Fine

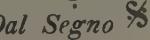
Fine

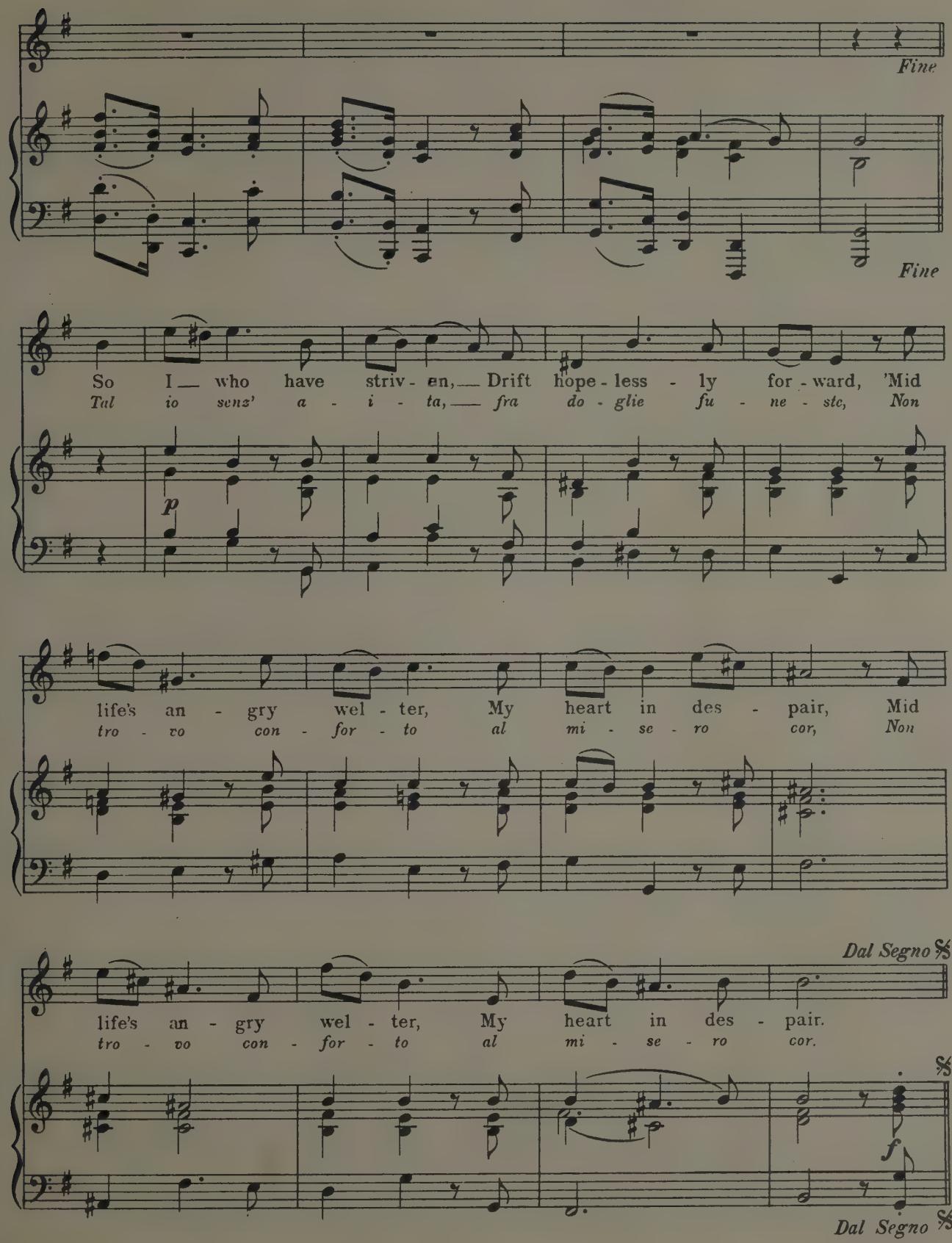
So I — who have striv - en, — Drift hope - less - ly for - ward, 'Mid
 Tal io senz' a - i - ta, — fra do - glie fu - ne - stc, Non

life's an - gry wel - ter, My heart in des - pair, Mid
 tro - vo con - for - to al mi - se - ro cor, Non

Dal Segno 

life's an - gry wel - ter, My heart in des - pair.

Dal Segno 



ALLUREMENTS THE DEAREST
(LUSINGHE PIU CARE)

From "Alessandro" (1726)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Allegro ma non troppo ($\text{♩} = 76$)

PIANO

(Mme. Alice H.)

SOPRANO

Al - lure - ments the
 Lu - sin - ghe più
pp

dear - est, Love's ar - rows far - glan - cing, Sweet glam - - our of -
 ca - re d'A - mor re - ri dar - di, Vez - zo - - se vò

rose - lips, of - bright eyes joy - dan - cing - What hav - oc ye
 la - te sul lab - bro ne i guar - di, E tut - ta in - vo -

make - in a man's ea - ger heart,
 la - te l'al - trui li - ber - tà,

(Mme. Alice H.)

Sheet music for a vocal piece with piano accompaniment. The vocal part is in soprano range, and the piano part is in basso continuo range. The music is in common time, with a key signature of one sharp (F#). The vocal line consists of mostly eighth and sixteenth notes, with some sustained notes and grace notes. The piano part provides harmonic support with sustained notes and chords. The vocal part includes lyrics in both English and French, with some words underlined. The piano part includes dynamic markings such as *p* (piano) and *f* (forte). The music is divided into measures by vertical bar lines.

What hav - oc ye
E tut - ta in - vo -

make in a man's ea - ger heart,
la - te val - trui li - ber - ta,

a man's ea - ger heart!
val - trui li - ber - ta.

Al - lure - ments the
 Lu - sin - ghe più

dear - est, Love's ar - rows far glan - cing, Sweet glam - - our of
 ca - re d'A - mor ve - ri dar - di, Ves - zo - - se vo -

pp

rose - lips, of bright eyes joy - dan - cing, What hav - oc ye
 la - te sul lab - - bro ne i guar - di, E tut - ta in - - ro

make in a man's ea - ger heart, Al - lure - ments the
 la - te l'al - trui li - ber - ta, Lu - sin - ghe più

dear - est, Love's ar - rows far - glan - cing, Sweet glam - our of
 ca - re d'A - mor re - ri dar - di, Vez - zo - se vo - .

rose - lips, of bright eyes joy - dan - cing, What hav - oc ye -
 la - te sul lab - bro ne i guar - di, E tut - ta in - vo - .

make in a man's ea - ger heart, a man's ea - ger
 la - te l'al - trui li - ber - tà, l'al - trui li - ber - .

heart! Sweet glam - our of
 ta. Voz - la - te vo - .

rose - lips, sweet glam -
 so - se, vo - lu -

- our of rose - lips, of rose - lips, of bright, eyes joy -
 te, vez - zo - se vo - la - te sul lab - bro ne i

dan - cing,
 guar - di,

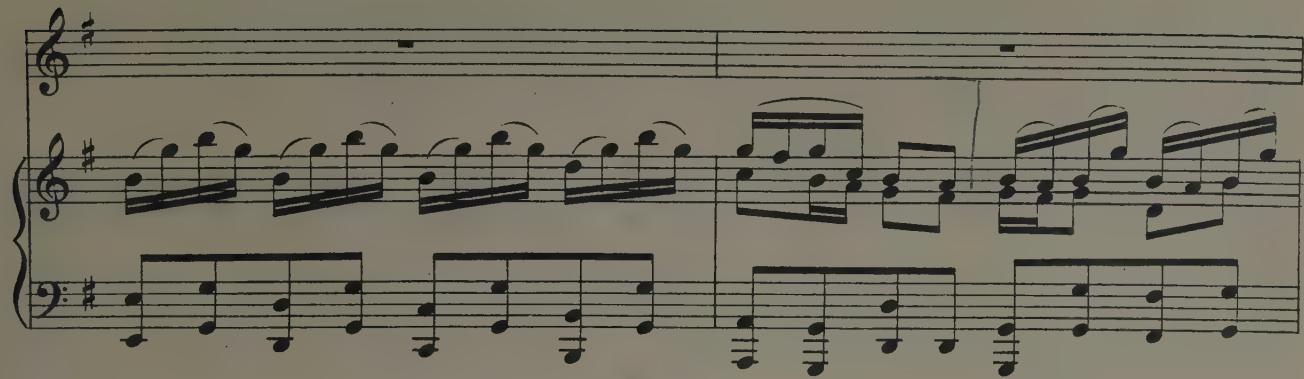
What hav - oc - ye -
 E tut - ta in - vo -

make in a man's ea - ger heart! What hav - oc ye
 la - te l'al - trui li - ber - tà, E tut - ta in - vo -

make in a man's ea - ger heart,
 la - te l'al - trui li - ber - tà,

— What hav - oc ye make in a man's ea - ger heart!
 — E tut - ta in - vo - la - te l'al - trui li - ber - tà!

ML - 1044 - 9



Fine

Sus - pi - cion's tor - ment - ing, re - lent - ing de -
 Ge - lp - si so - spe - ti, di - let - ti con

jealous *con*

wil

jealous *con*

Fine

ni - als, Keen joy, bit - ter tri - als, Hope's mo - ments en -
 pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

pe - ne, Fra gio - je e tor - men - ti, mo - men - ti di

beau - ty, they all play their part,
re - te di va - ga bel - tà, these weap - ons of
Voi l'ar - mi sa .

beau - ty, they all play their part,
re - te di va - ga bel - tà,

maestoso
these weap - ons of beau - ty, they all play their part!
Voi l'ar - mi sa . re - te di va - ga bel - tà.

D.S.

HEAVENLY STAR-EYES, CALM-BEAMING

(LUCI CARE)

From "Admeto" (1726)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo (♩ = 60)

PIANO

SOPRANO

Heav'n - ly star-eyes, Calm - beam-ing, I leave you!
Lu - ci ca - re, ad - di - o, po - sa - te!

Heav'n - ly star - eyes, Calm - beam-ing, I leave you! Will it
Lu - ci ca - re, ad - di - o, po - sa - te! Stel - le a -

L. H.

p

grieve you, Orbs far - gleam-ing, for -
ma - te, si, dor - mi - te, dor -

sa - ken, When ye - wa - ken Look - ing
 mi - te, Né stu - pi - te, Ri - sse -

down from heights E - lys - ian,
 glia - te che sa - re - te,

If I no - where meet your vis - ion?
 Se voi più non mi ve - - dre - te,

Will it grieve you If I no - where meet
 Né stu - pi - te, Se voi più non mi

your vis - - ion?
 ve - dre - - te!

Heav'n - ly star - eyes, Calm -
 Stel - le a - ma - te, ad -

beam - ing, I leave you!
 di - o, po - sa - le!

Heav'n - ly star - eyes, Calm -
 Lu - ci ca - re, ad -

beam - ing, I leave you!
 di - o, po - sa - te!

Flute

Those once part - ed,
 Ci ve - dre - mo

Dear hopes
 Ne - gli E -

blight - ed, Re - u - nit - ed, Joy - - ful
 li - si, E di - vi - si Tor - - ne -

 heart - ed, Find - - - their treas - ures 'Mid the
 re - mo A ri - - - u - nir - ci Col fru -

 pleas - ures Of - that world where Love's new - plight -
 ir - ci Frà quest' u - ni - me be - a -

 ed, - 'Mid the pleas - ures Of that
 te, Col fru - ir - ci Frà quest'

world where Love's new - plight - - ed. Those once
a - ni - me be - a - te; Ne - gli E -

part - ed Joy - ful heart - ed Find their
li - si Tor - ne - re - mo A ri - u -

treas - ures 'Mid the pleas - ures
nir - ci, Col fru - ir - - ci

Adagio

Of that world where Love's new - plight - - - ed.
Frà quest' a - ni - me be - a - te,

colla voce

Tempo I

Heav'n - ly star - eyes, Calm - beam - ing, I leave you!
 Lu - ci ca - re, ad - di - o, po - sa - te!

Heav'n - ly star - eyes, Calm - beam - ing, I leave you!
 Lu - ci ca - re, ad - di - o, po - sa - te!

AL-1085/3

GENTLE AIRS, MELODIOUS STRAINS

From "Athalia" (1733)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto ($\text{♩} = 72$)

PIANO

Cello Solo

p

TENOR

Gen-tle airs, me - lo - dious strains, Call for rap - tures out of

woe

Gen-tle airs, me - lo - dious

Adagio

strains, Call for raptures out of woe, Call for raptures out of
Adagio

woe.

Tempo I

Lull the regal mourn'er's

pains, Lull the regal mourn'er's pains, Sweetly soothe her as you

flow, Sweetly soothe her as you flow, as you

(b)

flow. Gentle airs, — me - lo - dious strains, Call for rap - tures out of
 woe. — Gentle airs, me - lo - dious

Adagio

strains, Call for rap-tures out of woe, — Call for rap - tures out of
 Adagio

woe.

Tempo I *Cello Solo ad lib.* *Tutti*

WILL GOD, WHOSE MERCIES EVER FLOW

From "Athalia" (1733)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto ($\text{♩} = 50$)

PIANO

SOPRANO

Will God, whose mer - cies ev - er

pp

senza 8^{ve}

flow, Ex-pose His chil-dren's youth to woe?

Will God, whose mer - cies ev - er flow, Ex-pose His chil-dren's youth to woe?

senza 8^{ve}

woe? The lit - tle birds His boun - ty taste, All na - ture with His gifts is

graced, All na - ture with His gifts is graced; The lit - tle birds His boun - ty

taste, All na -

ture with His gifts is graced; Each day that I His care im -

plore, He feeds me from His al - tar's store, Each day that I His care im -

plore, He feeds me from His al - tar's store, He feeds me,

Adagio

He feeds me from His al - tar's store. Tempo I

TRUST A WOMAN? HOW SIMPLE-MINDED!
(SEMPLICETTO! A DONNA CREDI?)

From "Alcina" (1735)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Allegro (♩ = 72)

PIANO

TENOR

Trust a woman? how simple -
Sem - pli - cete - to! a don - na

mind-ed! how sim - ple - mind - ed! Art so blind - ed? For re -
 cre - di? a don - na cre - di? Se la ve - di, che ti

ply - ing To her sigh - ing on - ly say: "Once a -
 mi - ra, Che so - spi - ra pen - sa e di: In - gan -

c. 8^{ve} ad lib.

gain she may de - ceive, may de - ceive,
 nar po - treb - be an - cor, In - gan - nar,

(piano accompaniment)

Once a - gain she may de - ceive!
In - gan - nar po - treb - be an - cor,

Once a - gain she may de -
In - gan - nar po - treb - be an -

ceive!"
cor.

f

Trust a wom - - - an?
Sem - pli - cet - - - to!

how sim - ple -
n don - na

p

mind - - - ed!
cre - - - di?

Trust a wom - an? Sim - ple -
S. m - pli - cet - to a don - na

minded! how sim - ple - mind - ed!
cre - di? a don - na cre - - di?

Art so blind - ed?
Se la ve - di,

Art so blind - ed? For re - ply - ing
Se la ve - di, che ti - mi - ra,

To her
Che so -

sigh - ing
spi - ra,

On - ly say:
pen - sa e di:

"Once a - - -
In - - - gan - - -

gain she may de - - ceive, may de - -
 nar po - - treb - be an - - cor. In - - gan - -

ceive! Once a - - gain she may de - -
 nar, In - - gan - - nar po - - treb - - be an - -

ceive, may de - - ceive!
 cor, In - - gan - - nar,

May de - - ceive!
 In - - gan - - nar

po - treb - be an -

She may de - ceive, Once a -
cor., po - treb - be in - gan - In - gan -

gain she may de - ceive!"

nar po - treb - be an - cor.

f

With those glan - ces Take no chan - ces! 'Tis co-quet - ting,
Quei so - spi - ri *lu - - sin - ghe - ri,* *Quel - li sguar - di,*

Her sin be - set - ting, Wom - en do - so ev - ry
 a vol - ger tar - di. Men - zo - gne - ri fan - es -

day! Ma - king love
 si - Sen - za a - mar

they make be -
 mo - stra - re a -

lieve,
 mor, Ma - king love they make be - lieve!
 Sen - za a - mar mo - stra - re a - mor.

Da Capo

Da Capo

GO! CALL IRENE
(DÌ AD IRENE, TIRANNA INFEDÈLE)

English Version by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

From "Atalanta" (1736)

GEORGE FRIDERIC HANDEL

Andante ($\text{♩} = 126$)

PIANO

c. 8ve ad lib.

TENOR

Go! call I - re - ne, my mis - tress con - tent-less,
Di ad I - re - ne, ti - ran - nà in - fe - de - le,

poco f

Cru - el, re - lent - less, un - faith - ful, hard -
 Ri - a, cru - de - le, d'un mos - tro peg -

un poco forte

Adagio *p*

heart - ed, ah, no! Rath - er say to her
 gio - re, Ah no! Dil - lc, dil - le più

colla voce p

p a tempo

gent - ly: "Love such as mine — is, all di - vine —
 tos - to, dil - le ch'un co - re qual è il mi -

is!" Where its like can she find?
 o, Più tro - var non po - trà.

2 1 2

Go! call I re - ne, my
Di ad I re - ne, ti -

un poco forte

mis - tress con - tent - less, Cru - el, re - lent - less, un - faith - ful, hard -
ran - nain - fe - de - le, Ri - a, cru - de - le, d'un mos - tro peg -

hearted! Call her, re.. lentless, call her, re - lentless, call her. hard -
gio - re, Dil - le, cru - de - le, dil - le, cru - de - le, dil - le ti -

heart - ran -

Adagio *p*

ed!
na, Ah, no!
ah, no!
colla voce *p*

a tempo *p*

Rather say to her gently, rath - er, "Love such as mine is,
Dil - le, dil - le più tos - to, dil - le, dil - le ch'un co - re

a tempo

all di - vine is!" Where its like, where can she find?
qual è il mi - o, Più tro - var no, non po - trà,

No, no! Rath - er go tell her
Dil - le più tos - to,

a fond heart like mine is priceless!
ch'un co - re. qual e il mi - o,

Where its like can she e'er find? No! no,
Più tro - var no, non po - trà, no, no,

Adagio

where its like can she find?
Più tro - var non po - trà. a tempo

colla voce

Fine

Fine

Adagio

p

Call her,
Dil - le,
Cru - el one,
bar - ba - ra,
call her,
dil - le,
But
ma
hold!
che?

un poco forte

colla voce p

a tempo

p

Tell her how my pure faith is con - soled
No, che bas - ta al - la pu - ra mia se,

p a tempo

When I see her dear eyes calm - ly shi - - ning
Di ve - der quei be - glioc - chi se - re - - ni

With the first beams of love grow - ing kind!
Con la pri - ma a - mo - ro - sa pie - tà,

With the first beams of love grow - ing kind!
Con la pri - ma a - mo - ro - sa pie - tà,

When I see her dear eyes calm - ly shi - ning
Di ve - - der quei be - - gli oc - chi se - - re - ni.

With the first beams, With the first beams growing kind!
Con la pri - ma a - mo - ro - sa pie - tà,

Adagio

With the first beams of love grow - ing kind.
Con la pri - ma a - mo - ro - sa pie - tà.

pp colla voce

Da Capo

LOVE'S RICHEST DOWER
(OMBRA MAI FU)

From "Seme" (1738)

English words by
NATHAN HASKELL DOLE
Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto ($\text{♩} = 63$)

SOPRANO

PIANO

Nev
Om

er was hour
bra mai fù So fit for
Di ve - ge -

fes - ti - val! Bright - est and best of all Sum - mer's full
ta - abi - le ca - ra ed a - ma - bi - le so - a - ve

flow'r! Na - - - ture's kind - pow'r, Her pro - di -
più, Om - - - bra mai - fù Di - ve - ge -

gal - - i - ty makes the re - al - i - ty Love's rich - est
ta - - bi - le ca - ra ed a - ma - bi - le so - a - ve

dow'r. Bright - - est - and best of all nev - - er was hour
 più, ca - - - ra ed a - - ma - bi - le om - - - bra mai fù

So fit for fes - - ti - val! Bright - est and best of all
 Di ve - ge - - ta - - bi - le ca - - - ra ed a - - ma - bi - le

Sum-mer's full flow'r, Sum - mer's full flow'r.
 so - - a - - ve più, so - - a - - ve più.

FELL RAGE AND BLACK DESPAIR

From "Saul" (1738)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto ($\text{♩} = 72$)

Flute

Flute

SOPRANO

Fell rage and black des - pair pos - sessed

p sempre

With hor - rid sway the mon - arch's breast, When Da - vid

with ce - - - les - - tial fire Struck, —

Flute struck the sweet per - - - sua - - - - sive

lyre

Soft gli - ding— down his _____ rav - ish'd _____ ears,

p

The heal - ing— sounds dis - - - pel his _____ cares,

Des-pair and rage, des-pair and rage at once are

gone, And peace and hope— re - sume the throne,

f

p

And peace and — hope, *Flute*

p

And — peace and — hope — re - sume — the — throne.

p

f

p

f

p

f

p

f

p

f

SIN NOT, O KING

From "Saul" (1738)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo ($\text{♩} = 76$)

TENOR

PIANO

Sin not, O King, a - gainst the

youth Who ne'er of - - fend - - ed -

you, Think to his loy - al - - ty and

truth What great re - - wards - are - due,

Think to his loyalty and truth What great re -

wards are due. Think with what

joy this god-like man You

saw, that glorious day!

Think, and with ruin, if you can,

Pd.

Such ser - vi - ces re - - pay;

Think, and with ruin, if you can,

Such ser - vi - - ces re - - pay!

OFT ON A PLAT OF RISING GROUND

From "L'Allegro" (1710)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo e piano ($\text{♩} = 58$)

PIANO

SOPRANO

Oft on a plat of rising ground I hear the

far-off curfew sound

Over some wide - wa - ter'd shore, Swing - ing slow, with

p

senza sve

sul - - len roar, Swing-ing slow, with sul - len roar,

1 2

Swing-ing slow, with sul - len roar, Or if the air will

not per - mit, Some still re - mo - ved place will fit, Where

glow - - ing — em - bers, through the room, — — — — — Teach

light — to — coun - - ter - - - feit — a — gloom,

— Teach light — to coun - - ter - feit — a — gloom.

p

dim.

LET ME WANDER NOT UNSEEN

From "L'Allegro" (1740)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Siciliana ($\text{♩} = 63$)

PIANO

TENOR (or Soprano)

Let me wan - der, not un - seen, By hedge-row elms on hill - ocks

green.

There the plough-man, near at hand, Whistles o - ver the fur - row'd

land, There the plough-man near at hand, Whis-tles o-ver the fur-row'd

land. And the milk-maid sing-eth

blithe, And the mow-er whets his scythe, And ev-er-y shep-herd tells his

tale, Un-der the haw-thorn in the dale,

And ev-er-y shep-herd tells his tale, Un-der the haw-thorn in—the

dale.

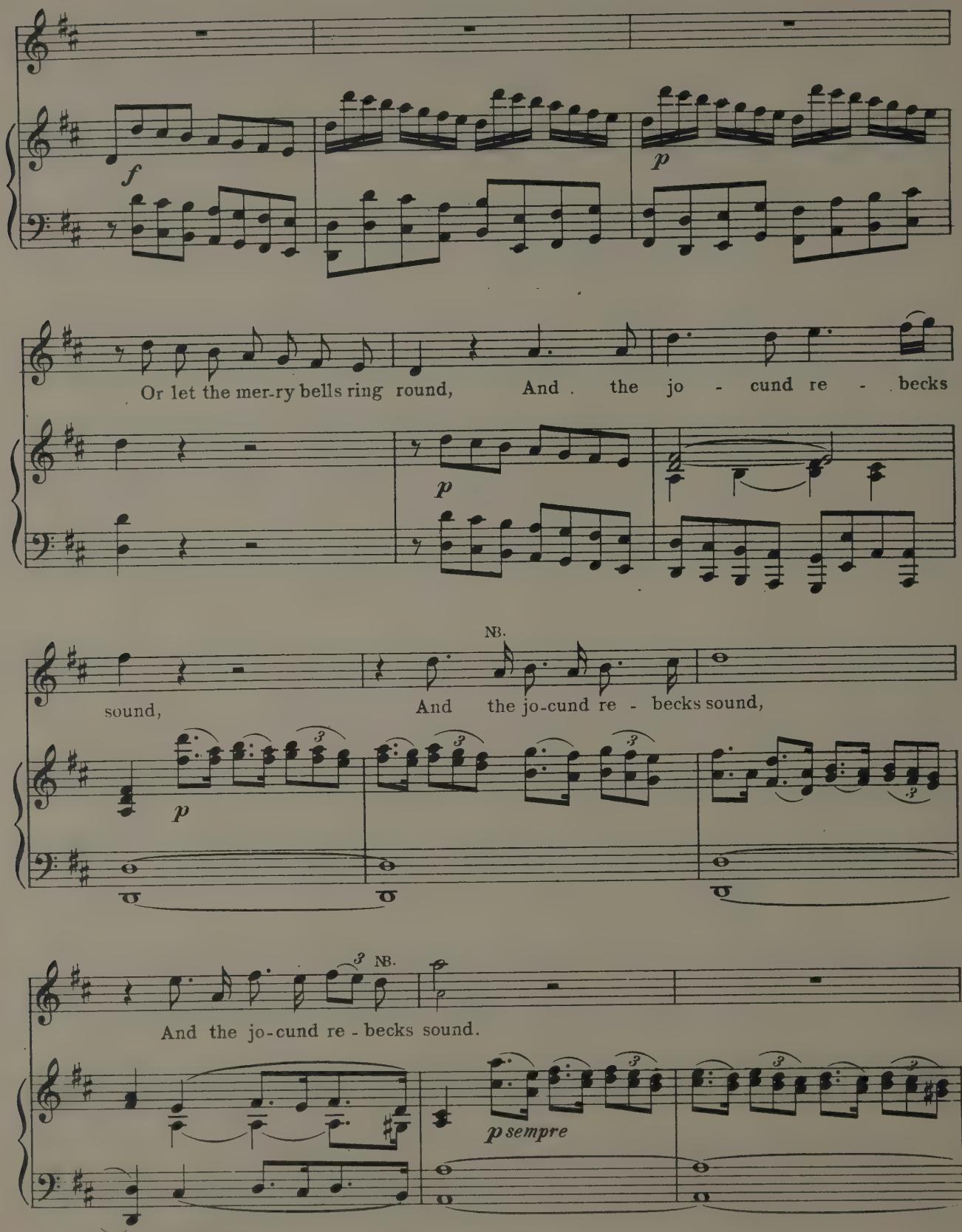
Andante allegro ($\dot{\text{C}} = 80$)

Or let the mer-ry bells ring round,

Or let the mer-ry bells ring round, And the jo - cund re - becks
 sound, And the jo-cund re - becks sound,
 And the jo-cund re - becks sound.

N.B. Whenever in Handel  and  are found together, the 16th note must come with the third note of the triplet.

p sempre



N.B. Whenever in Handel  and  are found together, the 16th note must come with the third note of the triplet.

A musical score for a vocal piece, likely a duet, consisting of five staves of music. The music is in common time, with a key signature of two sharps. The vocal parts are in soprano and alto range. The lyrics are as follows:

 To many a youth and many a maid,
 Dan-cing in the che-quer'd shade,
 shade,
 To ma - ny a youth and ma-ny a
 maid, Dan - cing in the che - quer'd shade,
 Dan - cing, dan -

- cing, dan - cing in the che - quer'd shade,

f

To ma - ny a youth and ma - ny a maid

p semper

Dan - cing in the che - quer'd shade,

Dan - cing, dan -

- cing, dan - cing in the che - quer'd shade.

HIDE ME FROM DAY'S GARISH EYE

From "L'Allegro" (1740)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo e pianissimo ($\text{♩} = 63$)

SOPRANO

PIANO

bee with hon - ied thigh, Which at her flow - 'ry work doth

sing, And the wa - -ters mur - -mur - ing,

With such con - -sort as they keep, En - -tice the

dew - - y - feath - er'd sleep;
pp sempre

And let some strange mys - te - rious dream Wave at his
pp
senza 8va

wings in air - y stream Of live - ly por - tra -
 i -
 ture dis - play'd, Soft - ly on my eye - lids laid.

Then as I wake, sweet mu - sic

breathe, A - bove, a - bout, or un - der - neath, Sent by some spir - it to

mor - tals good, Or th'un-seen ge - nius of the wood, Or th'un-seen

ge - nius of the wood.

94 RECITATIVE - COMFORT YE, COMFORT YE MY PEOPLE
AIR - EV'RY VALLEY SHALL BE EXALTED

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto e piano ($\text{♩} = 72$)

Recit

TENOR

ad lib.

a tempo

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saith your God, saith your God;

p *fp* *fp*

Speak ye com-fort-a-bly to Je - ru - sa-lem, speak ye

com - fort-a-bly to Je - ru - sa-lem, and cry un-to her, that her

fp

NB.

war - - fare, her war - - fare is ac - complis'd, that her i -

p

ni - qui - ty is par - don'd, that her i - ni - qui - ty is par - -

don'd.

The voice of him that cri - eth in the wil - der - ness, "Pre -

pare ye the way of the Lord, make straight in the des - er - t a

Andante ($\text{♩} = 80$)
Air

high-way for our God!"

c. 8^{ve} ad lib.

Ev - 'ry val - ley,

ev - 'ry val - ley _____ shall be ex - alt - ed,

shall be _____ ex - alt -

ed, shall be ex -

alt - - - ed, shall be ex - alt - - -

p

8ve ad lib.

ed, and ev - 'ry moun - tain and hill - made

f

p

low, The crook - ed - - -

straight, and the rough places plain,

the crook - ed

straight, the crook - ed straight, and rough places

plain,

and the rough places plain.

p

Ev - 'ry val - ley,

ev - 'ry val - ley _____ shall be ex - alt - - -

ML - 4096 - 11

ed,

Ev - 'ry val - ley,

senza 8^{ve}

ev - 'ry val - ley shall be ex - alt -

p

8^{ve} ad lib.

ed,

and ev - 'ry moun - tain and

hill made low,
the crook-ed— straight,

A musical score for two voices and piano. The top staff is for the soprano voice, the bottom staff for the alto voice, and the staff below that for the piano. The music is in common time, with a key signature of four sharps. The lyrics 'the crook-ed straight, the crook-ed straight, and the' are written in the center of the page. The piano part features a rhythmic pattern of eighth and sixteenth notes.

A musical score page for 'The Lark Ascending' by Alexander Scriabin. The top staff is for the voice, showing a melodic line with lyrics: 'rough places plain,' and 'and the rough plumes'. The bottom staff is for the piano, showing harmonic and rhythmic patterns. The music is in 2/4 time with a key signature of two sharps.

plain, and the rough pla-ces plain, —

(ad lib.)

the crook-ed straight, and the rough

colla voce

Tempo I

pla - - ces plain.

c. 8^{ve} ad lib.

BUT THOU DIDST NOT LEAVE HIS SOUL IN HELL

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Andante Larghetto ($\text{♩} = 108$)

c. 8^{ve} ad lib.

TENOR or SOPRANO

But Thou didst not leave His soul in hell,

But Thou didst not leave His soul in hell, nor didst Thou suffer, nor

didst Thou suf - fer Thy Ho - ly One to see cor -rup - tion.

But Thou didst not leave His

soul in hell, Thou didst not leave, Thou didst not leave His soul in hell,

p sempre

nor didst Thou suf - fer Thy Ho - ly One

to see cor -rup -tion: nor didst—Thou suf - fer, nor

cresc.

p

didst Thou suf-fer Thy Ho - ly One to see cor -rup -tion, nor

didst Thou suf-fer, nor didst Thou suf-fer Thy Ho - ly One, Thy

Ho - ly One to see cor -rup -tion.

c. 8^{ve}

HOW BEAUTIFUL ARE THE FEET

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto ($\text{♩} = 104$)

PIANO

SOPRANO

How beau-ti-ful are the feet of them that

preach the gos - pel of peace, how beau - ti - ful are the feet, how

beau-ti-ful are the feet of them that preach the gos-pel of peace. How

beau - ti - ful are the feet of them that preach the gos - pel of peace, and
 bring glad ti - dings, and bring glad ti - - dings, glad ti-dings of good things, and
 bring glad ti - - dings, glad ti-dings of good things, and bring glad ti-dings, glad
 ti-dings of good things, glad ti-dings of good things.

I KNOW THAT MY REDEEMER LIVETH

From the "Messiah" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

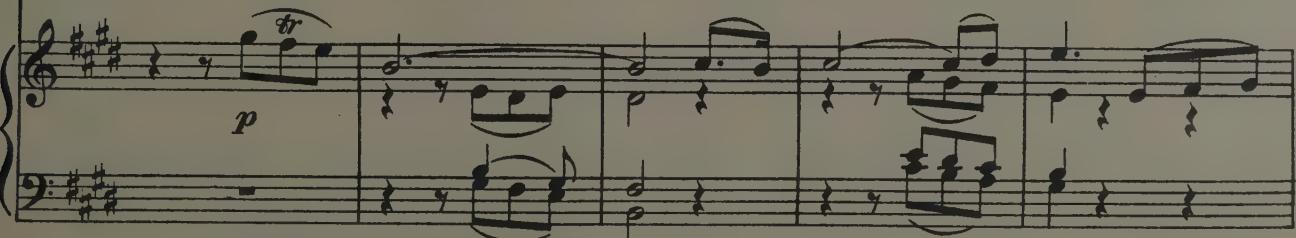
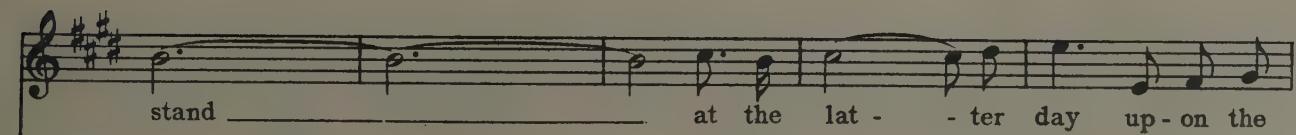
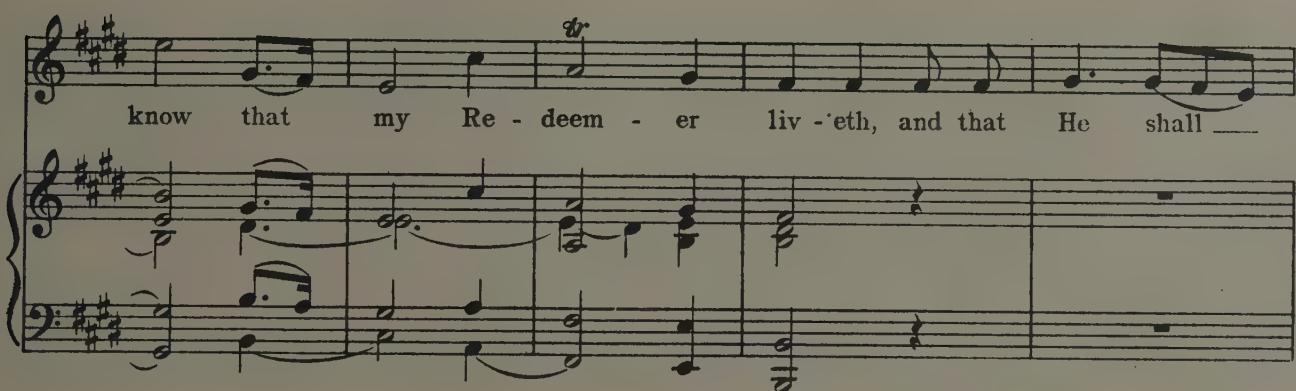
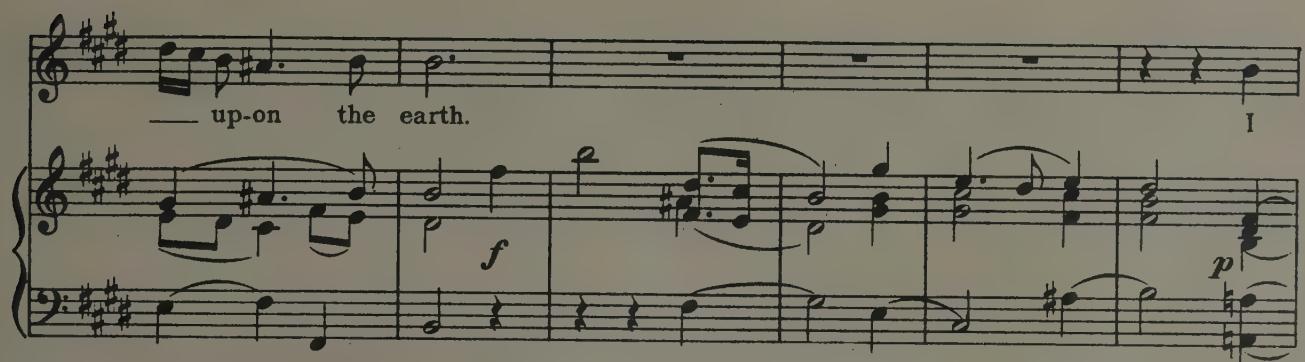
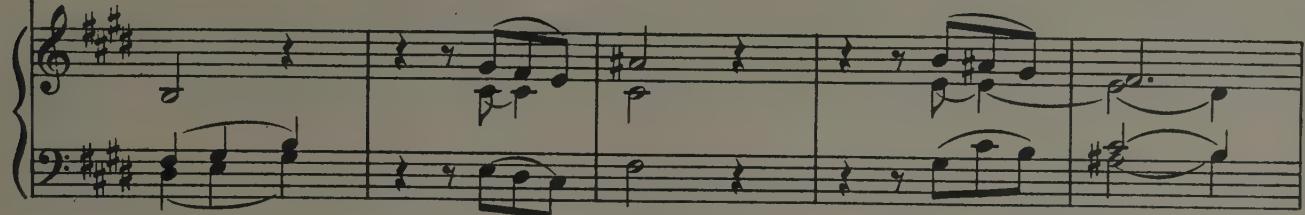
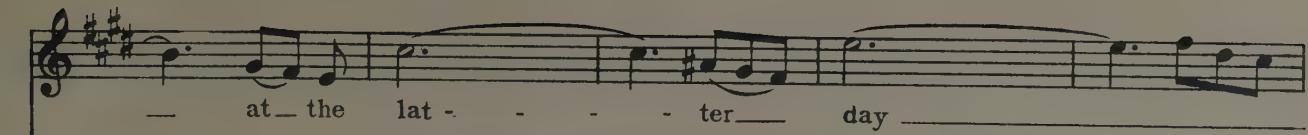
Larghetto (♩ = 72)

mp

SOPRANO

I know that my Re-deem-er

liv-eth, and that He shall stand

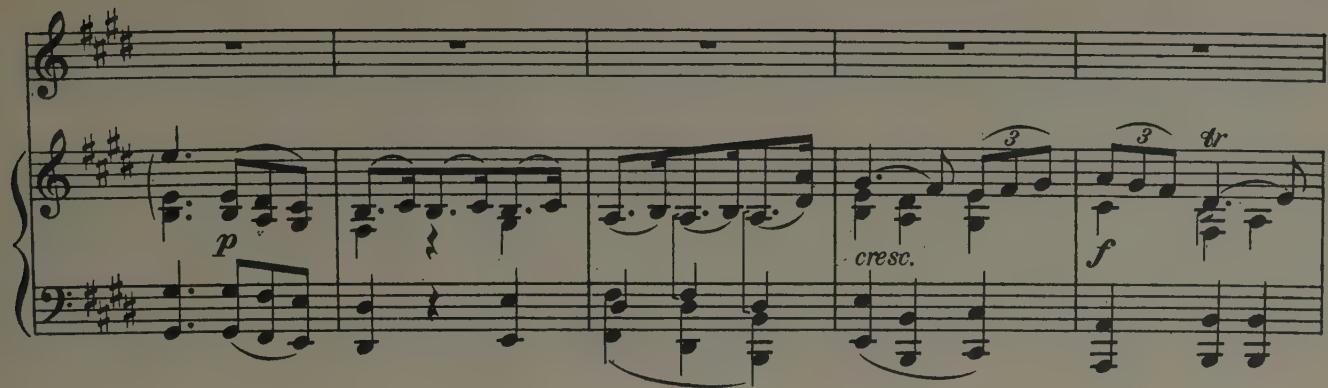


up - on the earth, I know

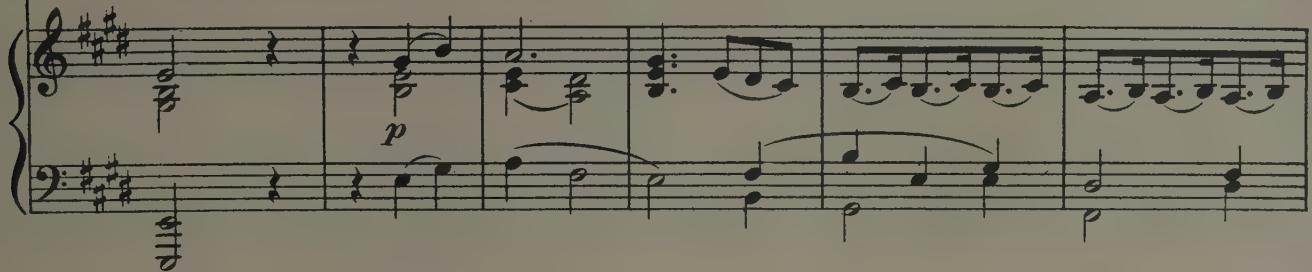
that my Re - deem - er liv - eth, and He shall stand at the

lat - - - ter day up - on the earth,

up - on - the earth:



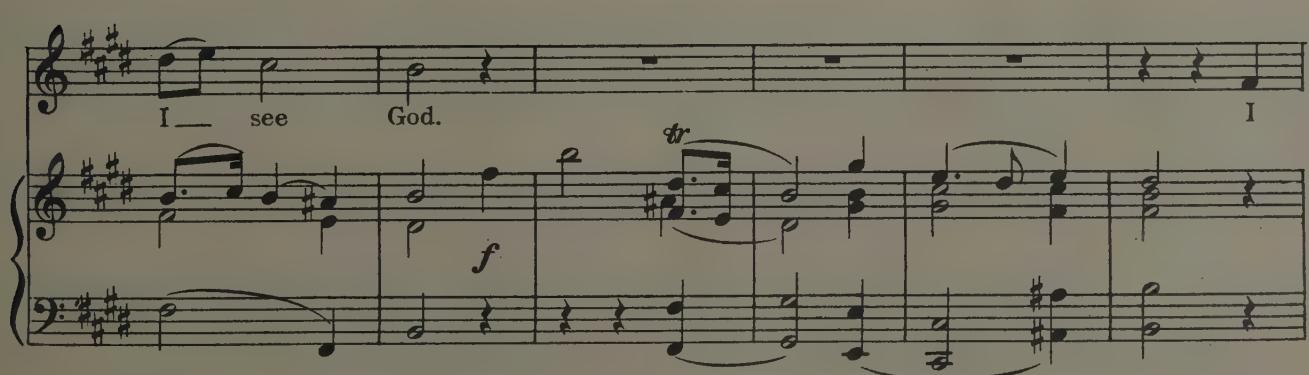
And though worms de - stroy this bo - dy,



Yet in my flesh shall I see God, yet in my flesh shall



I see God.



know that my Re - deem-er liv-eth, and though worms de -
 stroy this bo - dy, yet in my flesh shall I see
 God, yet in my flesh _____ shall I see
 God, shall I see God. I know that my Re - deem-er liv-eth,

For now is Christ ris-en

from the dead, The first -

fruits of them that sleep, _____ of

them that sleep, the first - fruits of them that sleep.

pp semper

For now is Christ

ris-en, for now is Christ ris-en from the dead,

Adagio

the first-fruits of them, of them that sleep. Tempo I

colla voce

TOTAL ECLIPSE!

From "Samson" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto e staccato ($\text{♩} = 96$)

TENOR

To - tal e - clipse! no sun, no moon, All

dark, _____ All dark _____ a - midst the blaze of noon!

Oh,

glo - - rious light! no cheer - ing ray To
 glad my eyes with wel - come day! To - tal e - clipse!

no sun, no moon, All dark a - midst the

blaze of noon! Why thus de - prived Thy

prime de - cree? Sun, moon and stars are dark to me,

Sun, moon and stars, Sun, moon and stars are dark to me,

Sun, moon and stars, Sun, moon and stars are dark to

me!

THUS WHEN THE SUN

From "Samson" (1741)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Andante (♩ = 116)

c. 8^{ve} ad lib.

TENOR

Thus when the sun from's wa - ttry— bed, All

p

cur - tain'd with a cloud - - y red, Pil - lows his chin up -

on an o - rient wave

Pil - lows his chin up - on an

o - rient wave, up - on an o - - rient wave:

The wan - dring sha - dows,

ghast - ly pale, All troop to their in - fer - - nal jail, Each

fet - ter'd ghost slips to his sev - 'ral grave,

slips to his sev - 'ral grave,

Each fet - ter'd ghost slips

to his sev - 'ral grave, The wan - d'ring sha - dows,

ghast - ly— pale, All troop to their in - fer - nal jail, Each

fet - - - - - ter'd ghost slips

to his — sev - 'ral grave, Each

Adagio

fet - - - ter'd ghost slips to his __ sev - - - 'ral

pp colla voce

A musical score for piano, featuring three staves. The top staff is in common time, with a treble clef and a B-flat key signature. It contains a single note. The middle staff is labeled "grave." and shows a melodic line with various note heads and stems. The bottom staff is in common time, with a bass clef and a B-flat key signature, showing harmonic bass notes. The score is set against a light gray background.

A musical score for piano, featuring three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat. The score includes a sixteenth-note pattern with grace notes and a dynamic marking 'ff'.

O SLEEP, WHY DOST THOU LEAVE ME?

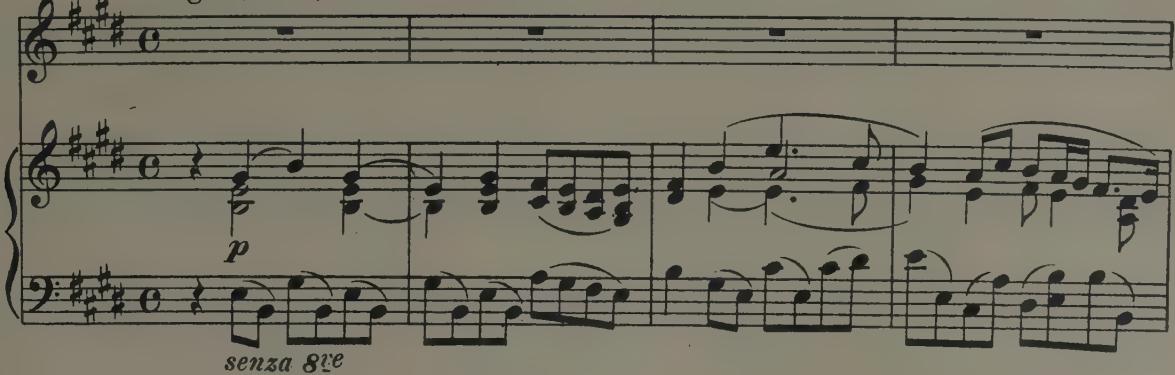
From "Semele" (1743)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

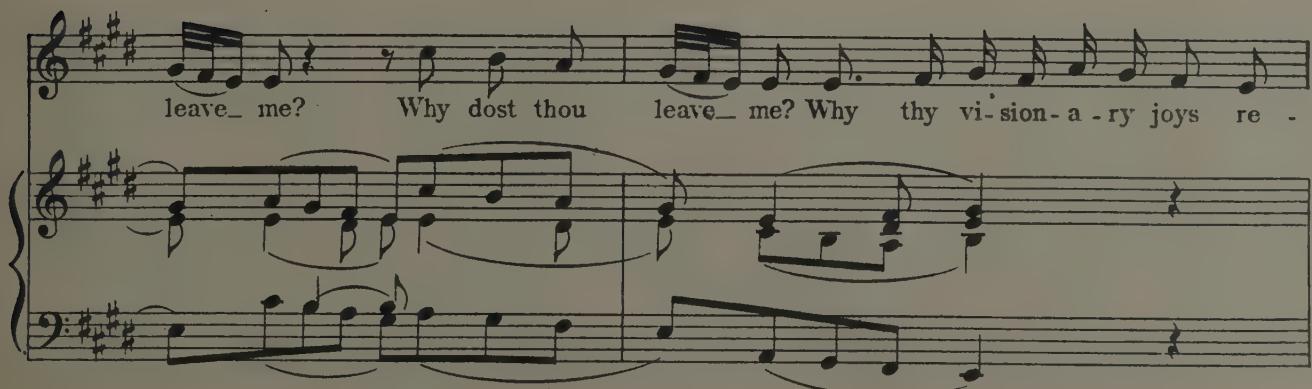
Largo ($\text{♩} = 80$)

SOPRANO



sleep, O sleep, why dost thou

p sempre



move? O sleep, O sleep, O

sleep, a - gain de - ceive me, O sleep, a - gain de - ceive me, To my

arms re - store my wan - d'ring love, my wan -

Fifteenth

Wan

d'ring love, re - store my wan - d'ring love, a - gain de -

ceive me, O sleep, To my arms, to my -

arms re - store my wan - d'ring

love.

WHERE'ER YOU WALK

From "Semele" (1743)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Largo e pianissimo per tutto (♩ = 96)

TENOR

PIANO

Wher - n'er you walk, cool

gales shall fan the glade; Trees where you sit shall

crowd in - to a shade, Trees where you sit shall crowd in -

to a shade;

un poco più f

Wher - e'er you walk, cool gales shall fan the glade;

Trees, where you sit, shall crowd in - to a shade,

Trees, where you sit,

shall crowd in - to a shade.

Fine

Wher - e'er you tread, the blushing flow'rs shall rise, and

Fine pp

all things flour-ish, And all things flour-ish, wher -

Adagio D. C.

c'er you turn your eyes, wher - e'er you turn your eyes, wher-e'er you turn your eyes.

colla voce D. C.

MY FATHER! AH! METHINKS I SEE

From "Hercules" (1744)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto e mezzo piano ($\text{♩} = 69$)

SOPRANO

PIANO

My fa - ther! ah! methinks I

cresc.

fp p

see The sword in - flict the dead - ly wound; He bleeds, he

falls in a - go - ny. He bleeds, he falls in a - go -

ny, Dy - ing he bites the crim - son ground, Dy - ing he

bites the crim - son ground, Dy - ing he bites the crim - son

ground. My fa-ther! ah, me-thinks I see The sword in - flict the dead-ly

f *p*

Adagio

wound; He bleeds, he falls in a - go - ny, Dy - ing he bites the

colla voce

Larghetto e piano ($\text{♩} = 72$)

crim - son ground.

p

Peace - ful rest, peace - ful rest, dear

par - - ent shade, dear par - - ent shade,

Light the earth be on thee laid! In thy

daugh - ter's pi - - ous mind All thy vir - tues, all thy

vir - tues live en - shrined.

In thy daugh - ter's pi - -ous mind All thy vir - tues,

pp p

all thy vir - tues live en - shrined, In thy

daugh - ter's pi - -ous mind All thy vir - tues

live en - shrin'd; Peace-ful rest, dear par - ent shade,

In thy daugh - ter's pi - ous____ mind All thy

vir - tues 'live en - - shrin'd.

5
2
1

THEN WILL I JEHOVAH'S PRAISE

From the "Occasional Oratorio" (1746)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

TENOR

A Tempo giusto ($\text{♩} = 88$)

PIANO

Then will I Je - ho - vah's praise,

Then will I Je - ho - vah's praise Ac -

cord - ing to His jus - tice raise, And sing - the name and

De - i - ty, And sing the name and De - i - ty

Of Je - ho - vah the most high, _____ of Je - ho - vah.

And sing the name and De - i - ty

Of Je - ho - vah the most high.

— — —

Ever let my thanks endure, Ever faithful, -

ever sure, Ever faithful, -

- ful, ever sure, Ever let my

thanks endure, Ever faithful, ever faithful,

let my faith - ful thanks en - dure, Ev - er faith - ful,

ev - er sure,

Adagio

Ev - er faith - ful, ev - er sure.

Tempo I

p colla voce

FROM MIGHTY KINGS

From "Judas Maccabaeus" (1746)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante (♩ = 60)

SOPRANO

PIANO

con 8^{ve} ad lib.

From

might - - y kings he took the spoil, And

with his acts made Ju - dah smile, From

mighty, mighty kings, from mighty, mighty kings he

took the spoil, And with his acts made Ju-dah

smile, made Ju-dah smile,

ML-4106-4

And with his acts made

Ju - - dah smile.

From mighty kings, From

mighty kings he took the spoil, And

with his acts made Ju - - dah smile,

And with his acts made

Ju - - dah smile,

And with his acts, And

with his acts made Ju - dah smile,

And with his acts made Ju - dah smile,

And

with his acts made Ju - dah smile.

Fine

Allegro ($\text{♩} = 72$)

Ju - dah re - jo -

ceth, re - joi - ceth in his name,

cresc.

And tri - umphs, And tri - umphs

in her he - ro's fame,

Ju - dah re - joi -

p

ceth, re - joi - ceth in his

name, And triumphs, And triumphs in her he - ro's

cresc.

Da Capo

fame, And triumphs in her he - ro's fame.

Da Capo

SOUND AN ALARM!

From "Judas Maccabaeus" (1746)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Allegro ($\text{♩} = 152$)

TENOR

PIANO

Sound an a - larm! Sound an a - larm, your sil - ver trumpets

c. 8^{ve} ad lib.

sound, And call the brave, and on - ly brave, and

on - ly brave a - round, Call the brave, call the

brave, and on - ly brave a - - round.

Sound an a-larm!

Your sil - ver trum - pets ____ sound, your trum - pets ____

sound, your trum-pets ____ sound, And call the ____ brave, and ____

on - ly ____ brave, and call the ____ brave, and ____ on - ly ____ brave, and ____

only brave a - round, call the brave, call the brave, —

And

on v - ly brave a - round.

Who listeth, follow! to the field a -

The musical score consists of four staves of music. The top two staves are for the vocal part, and the bottom two are for the piano. The vocal part starts with a melodic line in soprano clef, followed by a piano accompaniment. The vocal part then continues with a different melody, and the piano accompaniment provides harmonic support. The lyrics are integrated into the vocal parts. The score includes dynamic markings such as *f* (fortissimo) and *p* (pianissimo). The piano part features bass notes and chords, with some melodic lines in the upper octaves.

gain! Justicewithcourage is a thousand men, is a thousand

men, Jus-tice with cour-age, Jus-tice with courage is a thou-sand men, is a

thou-sand men, is a thou-sand men. Sound an a-larm!

Sound an a - larm, your sil - ver trum - pets sound!

And

call the brave, and on - ly brave, and on - ly brave a -

round.

Sound an a - larm!

The musical score consists of five staves of music. The top staff is for the voice (soprano clef) and the bottom staff is for the piano (bass clef). The first two staves contain lyrics: 'Sound an a - larm, your sil - ver trum - pets sound!' and 'And'. The third staff contains lyrics: 'call the brave, and on - ly brave, and on - ly brave a -'. The fourth staff contains the word 'round.'. The fifth staff contains the lyrics 'Sound an a - larm!'. The score includes dynamic markings such as 'f' (forte) and 'ff' (double forte). The piano part features bass notes and chords, with the right hand providing harmonic support.

Your sil - ver trumpets sound!

And call the brave, and

on - ly brave, and on - ly brave a - round!

This air is immediately followed in the oratorio by the chorus "We hear the pleasing, dreadful call."

ML-1107-6

HERE AMID THE SHADY WOODS

From "Alexander Hulus" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto ($\text{♩} = 126$)

c. 8^{ve} ad lib.

SOPRANO

Here a - mid the sha - dy woods, Fragrant flow'rs and crys - tal

floods, Taste, my soul, this charming seat, Love and

glo - ry's calm re - treat, —

Taste, my

soul, this charming seat. — Love and glo - ry's calm re - treat.

Here a - mid the sha - dy woods, —

Taste, my soul, this charm - ing

seat, Love and glo - ry's calm re - treat.

Here a - mid the sha - dy

woods, Fra - grant flow'rs — and crys - tal floods, Taste, my

soul, this charm - ing seat, Love and glo - ry's calm re -

treat, Taste, my soul, this charming seat, Love and glo - ry's calm re -

treat, Love and glo - ry's calm re -

treat.

ML-1108-4

RECITATIVE—CALM THOU MY SOUL
AIR—CONVEY ME TO SOME PEACEFUL SHORE

From "Alexander Balus" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

SOPRANO PIANO

Lento e piano *Recit.*

Calm thou my soul, kind I-sis, with a noble scorn of life,

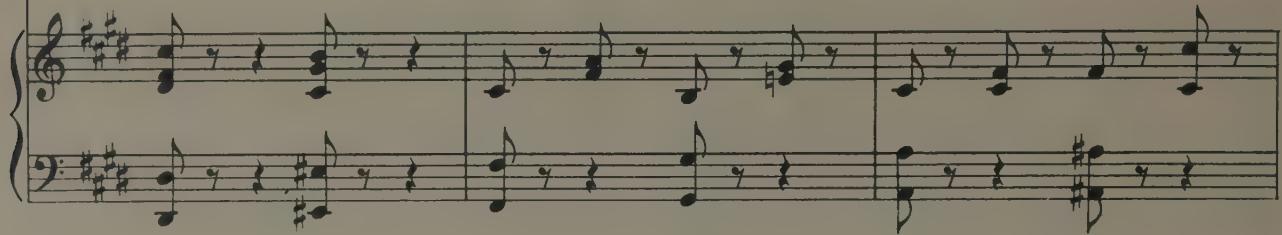
I-de-al joys, and mo-men-ta-ry pains, That flatter or disturb this waking dream.

Air Largo ($\text{d} = 52$)

Con-vey me to some peace - ful

shore, Where no tu - mul - tuous bil - - lows
 roar, Where life, though joy - less, still is calm, And sweet con -
 tent is sor - row's balm,
 There free from pomp and care, — to wait, For -

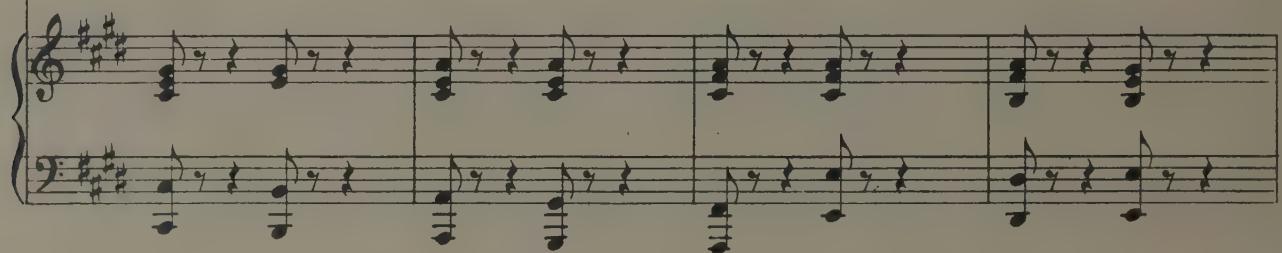
get - ting, For - get - ting, and for - got, the will of



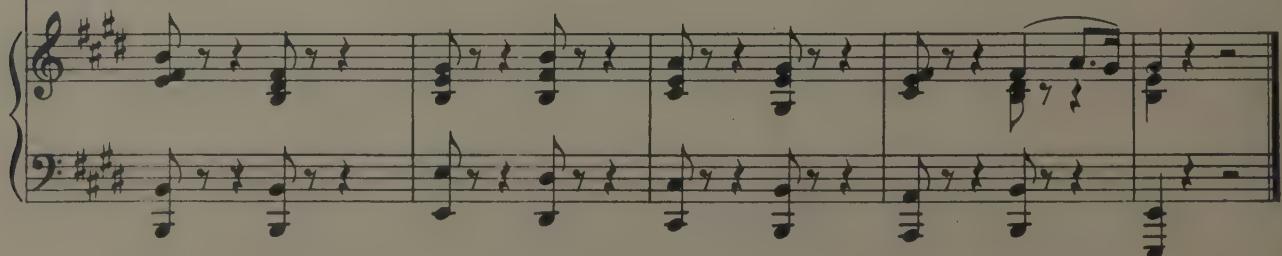
fate, There — free from pomp and



care, to wait, For - get - ting, and for - got, the



will of — fate.



OH, HAD I JUBAL'S LYRE

From "Joshua" (1747)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Allegro ($\text{J} = 84$)

PIANO

SOPRANO

Oh, had I Ju-bal's lyre, Or Mi-riam's tune-ful voice: Oh,

had I Ju - bal's lyre, Or Mi - riam's tune-ful voice! To ...

sounds like his I would as - pire. To sounds like his I

would as - pire, In songs like hers, In songs like hers re -

joice,

In

songs like hers rejoice,

In songs like hers rejoice.

Oh,

had I Ju-bal's lyre, Or Mi-riam's tune-ful voice, Oh, had I Ju-bal's lyre, Or

p

Mi-riam's tune-ful voice! To sounds like his I would as-pire, In

songs like hers, In songs like hers re-joice,

ML-1110-6

In songs like hers re-
 joice, In songs like hers re-joice.
 My hum - ble - strains but
 faint - ly show How much to - heav'n - and thee - I owe. My

hum-ble strains but faint - ly show How much to__ heav'n and thee__ I owe, How

much to heav'n and thee I owe.

WHAT THOUGH I TRACE

From "Solomon" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto, ed un poco piano ($\text{♩} = 100$)

SOPRANO or CONTRALTO

What though I trace each herb and flow'r That drinks the morn-ing dew, Did I not own Je - ho - vah's pow'r How vain were all I—

knew, How vain,— how vain were all I knew, How

 vain, how vain were all I knew!
 c. 8 *read lib.* *tr.*
 What though I trace each herb and flow'r That drinks the morn-ing
 dew, Did I not own Je-ho-vah's pow'r, How

vain were all I knew, How vain were all I knew, How

vain, how vain, how vain were all I knew, How vain were all I

knew!

p *f*

WITH THEE, TH' UNSHELTERED MOOR I'D TREAD

From "Solomon" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

PIANO

Larghetto ($\text{♩} = 69$)

SOPRANO

With thee th'un-shel-tered moor I'd tread, Nor

once of fate com - plain, Though burn - ing suns flashed round my

head, And cleaved the bar-ren plain; Thy love - ly

form a - lone I prize, 'Tis thou that canst im - part Con -

tin - ual pleas - ure to my eyes, And glad - ness to my

heart; Con - tin - ual pleas - ure to my eyes, And

glad - ness to my heart.

IF GUILTYLESS BLOOD BE YOUR INTENT

From "Susanna" (1748)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Andante ($\text{♩} = 104$)

SOPRANO

PIANO

If guilt-less blood be your in-tent, I here re-sign it all;

p

$\text{c. } 8/8 \text{ ad lib.}$

Fear-less of death as in-no-cent, I tri-umph in my fall, I

(staccato semper)

tri-umph, I tri-umph, I tri-umph in my fall.

If guilt-less blood be your in-tent, I here re-sign it all;

Fear - less of death as in - no - cent, _____ as in - no - cent, I

tri - umph in my fall, I tri - umph, I tri - umph, I

tri - - - - - umph in my fall.

If

guilt - less blood be your in - tent, I here re - sign it all;

p

Fear-less of death as in - no - cent, Fear-less of death as in - no - cent,

I tri - umph, I tri - umph, I tri - umph in my fall.

Fear-less of death as in - no - cent, Fear-less of death as in - no - cent, I

(c. 8^{ve})

tri-umph in my fall; Fearless of death as in - no - cent, I tri-umph in my fall.

Fine

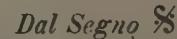
Largo e piano ($\text{♩} = 63$)

And if to fate my days must run, O right-eous heaven,

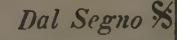
p

O right-eous heaven, thy will be done, thy will be done!

O right-eous heaven, if to fate my days must

un poco forte *Dal Segno* 

run, O right-eous heaven, thy will be done! If

un poco forte *Dal Segno* 

RECITATIVE - OH, WORSE THAN DEATH INDEED!
AIR - ANGELS, EVER BRIGHT AND FAIR

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Recit

SOPRANO

PIANO

O, worse than death in - deed! Lead me, ye

guards, lead me, or to the rack, or to the flames, I'll thank your gra-cious mer-cy!

Air - Larghetto (♩ = 72)

Angels, ev - er bright and fair,

An - gels, ev - er bright and fair, Take, oh, take me,
p

Take, oh, take me to your care,

take me, take, oh, take me, An - - gels,

ev - er bright and fair, Take, oh, take me to your care,

(ad lib.)

Take, oh, take me to your care.

colla voce *f a tempo*

Speed to your own courts my—

flight, Clad in robes of vir - gin white, Clad in robes of vir - gin

white, Clad in robes of vir - gin white! Take me,

Angels, ev - er bright and fair, Take, oh, take me, Take, oh, take me to your

p

care, take me; take, oh, take me, An - gels,

(*ad lib.*)

ever bright and fair, Take, oh, take me to your care, Take, oh, take me to your

colla roce

care.

fa tempo

RECITATIVE—DEEPER AND DEEPER STILL
AIR—WAFT HER, ANGELS, TO THE SKIES

From "Jephtha" (1751)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

TENOR Largo (♩ = 96) *Recit*

PIANO

Deep-er and deep-er still thy good-ness, child, Pier-ceth a

fa-ther's bleed-ing heart, and checks The cru-el sen-tence on my fal-t'ring

tongue. Oh! let me whis-per it to the ra - ging

winds or howl-ing des-erts; for the ears of men

It is too shock-ing, Yet have I not vow'd? And can I

f

think the great Je-ho-vah sleeps, Like Che-mosh, and such fa-bled de-i-ties?

Ah, no! Heav'n heard my

thoughts and wrote them down, It must be so. 'Tis

Concitato ($\text{d} = 72$)

this that racks my brain, And pours in - to my

p *cresc.*

breast a thou - sand pangs That

Largo (Tempo I)

lash me in - to mad-ness. Hor - rid

f *pp*

Largo e piano

thought! Hor - rid thought! My on - ly

p

dangh - ter! so dear a child,

Air
Andante Larghetto ($\text{♩} = 84$)

Three staves of musical notation for piano, labeled "mf" and "c 8re". The notation consists of six measures of music, with the first measure being a piano introduction.

Waft her, an-gels, through the skies,

Two staves of musical notation for piano, labeled "p". The notation consists of six measures of music, with the first measure being a piano introduction.

Waft her, an-gels, through the skies, Far a-bove yon a - zure

Two staves of musical notation for piano. The notation consists of six measures of music, with the first measure being a piano introduction.

plain, Far a - bove yon a - zure plain;

An - gels, waft her through the skies, waft her through the

skies, Far a - bove yon a - zure plain, Far a -

bove yon a - zure plain.

Glorious there, like you, to

rise, There, like you, for ev - er reign, Glo - rious there, like you, to

rise, There, like you, for ev - er

reign, for ev - er reign,

There, like you, for ev - - - - er reign.

This musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time with a key signature of one sharp. The vocal line begins with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Waft her, an-gels, through the skies,

This musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time with a key signature of one sharp. The vocal line begins with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

Waft her, an-gels, through the skies, Far a-bove yon a - zure

This musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time with a key signature of one sharp. The vocal line begins with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

plain, Far a-bove yon a - zure plain;

This musical score consists of three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The music is in common time with a key signature of one sharp. The vocal line begins with a dotted half note followed by an eighth note, then a series of eighth notes. The piano accompaniment consists of eighth-note chords in the bass and eighth-note patterns in the treble.

An-gels, Waft her through the skies, waft her through the

skies, Far a - bove yon a - zure plain, Far a -

bove yon a - - zure plain.

f

FAREWELL, YE LIMPID SPRINGS AND FLOODS

From "Jephtha" (1751)

Edited by Ebenezer Prout

GEORGE FRIDERIC HANDEL

Larghetto ($\text{♩} = 80$)

SOPRANO

PIANO

col 8^{re}

Fare-well, fare-well, ye

lim-pid springs— and floods, Fare-well, fare-well, ye lim-pid

springs and floods, Ye flow'ry meads, and leaf - - y
 woods; Fare-well, fare - well, thou bus - y world, where
 reign Short hours of joy, — and years, and years — of
 pain. Fare-well! Fare-well, fare -

well, ye lim-pid springs and floods, Farewell, fare-well, thou bus - y world, thou

bus - y world, where reign Short hours _____ of joy, and

years ____ of pain, and years _____ of pain, Short hours of joy, and

years of pain, Fare-well! Fare-well! Fare - well!

Andante Larghetto (♩ = 56)

Bright - er scenes I seek a - bove,

Bright - er scenes I seek a - bove,

In - the realms of peace and love, In the realms of

peace and love; Bright - er scenes I seek a - bove,

In _ the realms of peace and love, _____ In the realms of peace and love.
 Bright - er scenes I seek a - bove, _____
 — Brighter scenes I seek a-bove, In the realms of peace and love.
 Bright - er scenes I seek a-bove, Bright - er scenes I seek a - bove,

In - the realms of peace and love, — In the realms of — peace and love;

Adagio

Bright - er scenes I seek a - bove In the realms of peace and love.

colla voce

Tempo I

f

Jewel Song }
Flower Song } Faust

The Swan

Solveig's Song } Greig

Ein Traum

The Shadow Song - Diorah

The Little Namozel - Novello

The Maids of Cadiz - Delibes

The Russian Nightingale - Alabieff

Ardon H'incensi - Lucia

Cors Nome - Rigoletto

Traime - Wagner

Allurements the Dearest - Handel

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